# VOGUE

INCORPORATING
VANITY FAIR



ADVANCE
RETAIL
TRADE
EDITION

**BEAUTY GUARANTEES**

**DECORATING IDEAS**

**VOGUE'S PARIS PATTERNS**
from the August collections

OCTOBER 15, 1951
PRICE 50 © CNP, INC.

QUALITY

CRAFTSMANSHIP

STYLE

FORSTMANN

100% VIRGIN WOOL

©

*Look for this label... it identifies the finest woolens in the world*

FORSTMANN WOOLEN COMPANY

PASSAIC, N.J.

# VOGUE

**OCTOBER 15 TRADE EDITION**

# HOW TO USE THIS ISSUE:

**Key your fashions and cosmetics to Vogue's "Beauty Guarantees" theme**

## "BEAUTY GUARANTEES"


"Vogue's 'I' View—of Beauty" (*page 77*)
"Magnified: a New Eye Make-Up; a New Nail Make-Up" (*page 78*)
"Beauty Guarantees" (*pages 79-87*)
The silhouette, the coiffure, the hat brim, lace;
tulle, ermine, black velvet, white fur, glitter; tweed, mink, gold;
pale fur, sparkle-spattered veiling; off-shoulder décolletage.
"The Partless Coiffure" (*pages 88-89*)
"All About Perfume" (*page 134*)
"Magnified: the Mouth *or* the Eyes" (*page 135*)
"Take Care of Yourself" (*pages 136-137*)
"Perfumes to Pack; to Pocketbook" (*page 144*)


*In advertising, displays, and sales training*

# QUOTE VOGUE AND SELL

*your merchandise with the authority of*

**OCTOBER 15 VOGUE**

*fashion points*

## PARIS TO AMERICA


"Bergdorf's Own—From Paris" (*pages 116-119*)
Griffe's golden satin evening dress;
Manguin's white satin dress;
Dessès blue chiffon; Schiaparelli's taffeta sheath;
Heim's white feathered ball dress.
"Paquin's Coat with Full-Blown Shoulders; Griffe's Coat with the Burnoose Sleeves" (*pages 124-125*)
"The Paris Copies Are In" (*pages 130-131*)
"Paris—Copied for a New Majority" (*pages 132-133*)
"From the August Paris Collections—Vogue Pattern Exclusives" (*pages 140-141*)


## FURTHER FASHION IDEAS


"Decorated Felt Skirts—About the House" (*pages 112-113*)
"More About the House—a New Race of At-Home Clothes" (*pages 114-115*)
"Is This the Year You Choose a Fur?" (*pages 126-129*)
"Year for Lace" (*pages 142-143*)
"Florentine Lace—Women's Sizes" (*page 162*)


**SEE "VOGUE SAYS" QUOTES ON PAGE 4, THIS TRADE EDITION**

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VOGUE. OCTOBER 15. 1951. VOL. 118. NO. 7

# THE FASHION RETAILER'S CHRISTMAS LIST

## of Customer Services that Create Good Will and Sales

Now that your store's Christmas buying has been done, this is the moment for the merchant to assume, temporarily, the role of the typical customer.

## WHAT *UNUSUAL* PRESENTS DOES YOUR STORE HAVE THIS YEAR?

Let your customers and your entire sales staff know the effort your buyers have made to assemble new and different merchandise this Christmas season. Publicize these unusual gift ideas in many ways:

- in newspaper advertising
- in departmental signs headed "News this Christmas"
- in Christmas Shopping Check Lists distributed in your tea room and beauty salon
- in direct mail sent to your charge-account customers (suggested format: out-sized playing cards with decorative line drawings keyed to various categories of shopping, listing suitable presents under such headings as "For Mother and Daddy", "For Grandmother", "For College Girls", "For a Bachelor", or "For the Home")

## WHERE CAN I FIND IT?

Many a potential sale is lost between the crowded entrance to a store and the department where the item is sold, if customers are frustrated by incorrect directions and store traffic jams. Insure against this kind of loss by planning:

- information booths on your street floor (and on other floors if necessary)
- enlarged store directory signs . . . at and in elevators, escalators, stairways
- arrow signposts placed well above display case levels
- uniformed information pages on each floor
- handbook-size store directories distributed at all store entrances, and in the hands of all your personnel
- express elevators to busiest departments (i.e. lingerie, toys, gift shop)
- concentrated sales training before and during the Christmas season to keep store personnel informed of new promotional items and special store services

## IS THIS THE RIGHT SIZE?

Work toward reducing the number of merchandise returns, exchanges, and costly pick-up services by helping Christmas shoppers to choose correct sizes *originally*, aided by:

- accurate, informative sales conversation incorporating sizing information often furnished on manufacturers' tags
- sizing charts on counters (i.e. in lingerie departments, a chart giving probable sizes for slips in relation to dress sizes worn; or stocking sizes in relation to shoe sizes worn)
- small signs by mannequins in children's departments reading: "This figure height and weight requires a size 00"
- the printing and distribution, through direct mail or as package stuffers, of wallet-sized cards listing men's, women's or children's apparel, with blank spaces to fill in correct sizes

## IS YOUR STORE A GOOD PLACE FOR MEN TO SHOP?

What are you doing to simplify the shopping problems of the busy executive, not only for his wife and family, but for his employees? Are you equipped to send a gift counsellor to his office with suggested presents keyed to his telephoned list? Do you feature a "For Men Only" department as do many leading stores? If you have an evening opening for an invited list of men customers, why not consider making it, this year, a husband-and-wife entertainment, with a fashion show of gift ideas for both? Have you ever featured a special group of small presents, in your men's departments or gift shop, suitable for the men and women on his office staff? Do you make the gift-wrapping and home delivery of everything from toys for his children to presents for his wife more reasons why he prefers the business-like efficiency of your store above any other?

## DO YOU GIFT WRAP EVERYTHING AT YOUR STORE?

Man, woman or child, every customer responds to (and remembers) the extra touch that sparkling gift wrappings supply to their purchases. Stores that feature them, year after year, receive steady repeat Christmas business from customers who often do *all* their buying in one store to take advantage of this selling feature. Undoubtedly your store has purchased its special gift wrapping papers and boxes by now. The points to consider are:

- making gift boxes quickly available, without waiting, in as many over-the-counter sales as possible
- providing extra package wrapping desks for presents that require special paper and ribbons, to speed up customer waiting time
- displaying your complimentary gift wrappings, in all window and interior displays of gift items
- providing special gift card enclosures, if possible, inscribed with your store's name

## MAKE SERVICE AND GOOD GIFT SELECTIONS YOUR STORE'S CHRISTMAS PRESENT TO YOUR PUBLIC

TO SELL FASHION, QUOTE

# VOGUE

YOUR RELEASE DATE: OCTOBER 12TH

**Use these quotations in your advertising and/or on window or departmental cards**

**THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE**

*a. on 16" x 20" unmounted display sheets  b. on 12" x 15" unmounted display sheets  c. on 5" x 7" tent cards for counters*

*Check the number and type of each card wanted and return this coupon to us please (10/15)*

**VOGUE SAYS:** *"New fingernail make-up—white tips, white moons"*
*a* ☐ *c* ☐

**VOGUE SAYS:** *"Magnified—the eyes* or *the mouth"*
*a* ☐ *c* ☐

**VOGUE SAYS:** *"Take care of yourself—with modern make-up magic"*
*a* ☐ *b* ☐ *c* ☐

**VOGUE SAYS:** *"Perfume—subtle press-agent"*
*a* ☐ *c* ☐

**VOGUE SAYS:** *"Shadow of a big hat brim—beauty guarantee"*
*a* ☐ *c* ☐

**VOGUE SAYS:** *"Black velvet, white touched—beauty guarantee"*
*a* ☐ *b* ☐ *c* ☐

**VOGUE SAYS:** *"Blonde furs—beauty guarantee"*
*a* ☐ *b* ☐

**VOGUE SAYS:** *"The Paris copies are in—via America's clothes-makers"*
*a* ☐ *b* ☐

**VOGUE SAYS:** *"Wear colour at home"*
*a* ☐ *b* ☐ *c* ☐

**VOGUE SAYS:** *"In a year for lace—new Florentine pattern"*
*a* ☐ *b* ☐ *c* ☐

**VOGUE SAYS:** *"Sheerest stockings in the world—American native rite"*
*a* ☐ *c* ☐

NAME_____

STORE NAME_____

STREET_____

CITY_____ STATE_____

**Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.**

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**To sell "Beauty Guarantee" cosmetics; fragrances:**

**VOGUE SAYS:** "When the mouth is emphasized, play down the eyes"
**VOGUE SAYS:** "When the eyes are magnified, play down the mouth"
**VOGUE SAYS:** "Clear strong lipstick—to emphasize the mouth"
**VOGUE SAYS:** "Make-up to magnify the eye"
**VOGUE SAYS:** "Delicate lipstick plays down the mouth"
**VOGUE SAYS:** "Delicate tones of eye-make-up play down the eyes"
**VOGUE SAYS:** "The partless coiffure—newest, softest, prettiest"
**VOGUE SAYS:** "Hormones at work—part of a pretty powder base"
**VOGUE SAYS:** "Astringent lotion—clears the skin"
**VOGUE SAYS:** "Facial mask—once a week ritual"
**VOGUE SAYS:** "Perfume—the most personal thing you can buy"
**VOGUE SAYS:** "Experiment to find your favourite fragrance"
**VOGUE SAYS:** "Refresh your scent as often as your lipstick"
**VOGUE SAYS:** "Perfume to pack, to pocketbook"
**VOGUE SAYS:** "Solid colognes—safe, experienced travellers"
**VOGUE SAYS:** "Little perfume flacons—wonderful present"

**To sell "Beauty Guarantee" fashions:**

**VOGUE SAYS:** "A mist of blacks near the face—beauty guarantee"
**VOGUE SAYS:** "Black works like make-up for many complexions"
**VOGUE SAYS:** "Black cardigan, neckline glitter—beauty guarantee for any figure"
**VOGUE SAYS:** "Blackness, whiteness—nth degree of neatness"
**VOGUE SAYS:** "White collar—light for the face"
**VOGUE SAYS:** "Longish white gloves—beautiful accessory"
**VOGUE SAYS:** "White fur—beautiful evening tradition"
**VOGUE SAYS:** "Pale fur near the face—almost a make-up"
**VOGUE SAYS:** "Tweed, mink, white, gold—unbeatable beauty basis"
**VOGUE SAYS:** "An eye-veil to brighten the eyes"
**VOGUE SAYS:** "Sparkle-spattered veiling coif—beauty guarantee"
**VOGUE SAYS:** "Glitter in the hair—for beauty reasons"
**VOGUE SAYS:** "A brilliant jewel at the neckline—beauty trick"
**VOGUE SAYS:** "Pearls lend their lustre to the skin"
**VOGUE SAYS:** "Pastel cloud around the shoulders—beauty treatment"
**VOGUE SAYS:** "Bare throat, portrait neckline—romantic as Romney"
**VOGUE SAYS:** "A flowered décolletage—pure pretty-ladyism"
**VOGUE SAYS:** "Lace near the head—scene stealer"
**VOGUE SAYS:** "Underpinnings to give you the figure you want"
**VOGUE SAYS:** "Spectacle frames to match your dress—pretty idea"

**To sell new fashion ideas:**

**VOGUE SAYS:** "Lace is new again"
**VOGUE SAYS:** "Lace dress—as good in December as in July"
**VOGUE SAYS:** "Lace dress—as pretty in New York as in Palm Beach"
**VOGUE SAYS:** "Lace—fresh after packing"
**VOGUE SAYS:** "White lace blouse—beauty guarantee"
**VOGUE SAYS:** "Lace for Mrs. Exeter"
**VOGUE SAYS:** "Decorated felt skirts—bright and warm at home"
**VOGUE SAYS:** "New at-home clothes—short, brilliant, comfortable"

**To sell fashions from Paris:**

**VOGUE SAYS:** "Paris copies—now in larger sizes"
**VOGUE SAYS:** "Crisp Paris copy—fine figure of a dress"
**VOGUE SAYS:** "Coat with full-blown shoulders—Paris to America"
**VOGUE SAYS:** "Burnoose sleeves on a Paris-copy coat"

**To sell new fashions in fur:**

**VOGUE SAYS:** "Watch for the beautiful blond—blond fur, blond dress, blonde lady"
**VOGUE SAYS:** "Found in fur—any shape found in cloth"
**VOGUE SAYS:** "Little ball-shaped fur—worn with a full skirt"
**VOGUE SAYS:** "Watch for the short fur going into a cape"
**VOGUE SAYS:** "Boldly-marked fur for evening—very new"
**VOGUE SAYS:** "Day or evening coat of Russian broadtail"

**To sell sterling silver flatware:**

**VOGUE SAYS:** "Pattern choice—important to good silver beginnings"
**VOGUE SAYS:** "Brides' sterling silver—keyed to entertaining plans"
**VOGUE SAYS:** "Sterling silver presents—entertaining idea for brides"
**VOGUE SAYS:** "Monogram choices—for the bride's sterling silver"

The news in Jackets is brief



white flash of ermine
from our custom-order fur collection

Photograph, George Platt Lynes

Henri Bendel
10 WEST 57
NEW YORK 19 NY



# reform

as you live
and breathe...

reform... and be lovely and happy
...and two inches smaller in the waist
by placing the body under the influence
of this Jantzen breathing-topper,
a dream waist-cincher and girdle in one...
with the lightest breathe-easy boning knit
into the cinch top. Have it in marvelous
new nylonized* (absorbent, silky) nylon
net...girdle or panty-girdle 7.95 to 10.00
...and have a Jantzen nylonized nylon
bra to mould you and hold you above
the ribs...2.50 to 3.95...at most stores.

Jantzen®

perfectly natural

figuremakers

Jantzen Foundations, Empire State Building, New York

*Trademark

Vogue
October 15th, 1951

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Vol. 118, No. 7
Whole No. 1877



FALL PLUM...FITTED FUZZY TWEED

BONWIT TELLER

Zuckerman coat
of imported wool, black or plum.
285.00

New York Chicago Cleveland Boston White Plains




*For the woman men remember*

*Taffeta pleats manipulated by a master French couturier, ably adapted by Fred Greenberg for important occasions ahead! About $95.*

*At better stores . . . Fred Greenberg, 550 Seventh Ave., N. Y. 18 . . . In Montreal, Frenchshire, Ltd.*

**SAKS FIFTH AVENUE** • *All stores* **GARFINCKEL'S** • *Washington* **RANSOHOFF'S** • *San Francisco*

*Hollander Featherlite Broadtail and Ermine ensemble* Maximilian New York



Holt, Renfrew & Co. Ltd.
CANADA

Jewels by Van Cleef & Arpels



*"I wish, I wish, for just one precious bottle"*

*Edition Limitée*

*. . . just two hundred precious bottles!*

*Till today, this magnificent perfume belonged to only a few women in the world, custom-created for them by Lucien Lelong of Paris. Now, it will belong to just two hundred more.* $110 *plus tax*

# LUCIEN LELONG

*perfumes*

# JULIUS GARFINCKEL & CO.

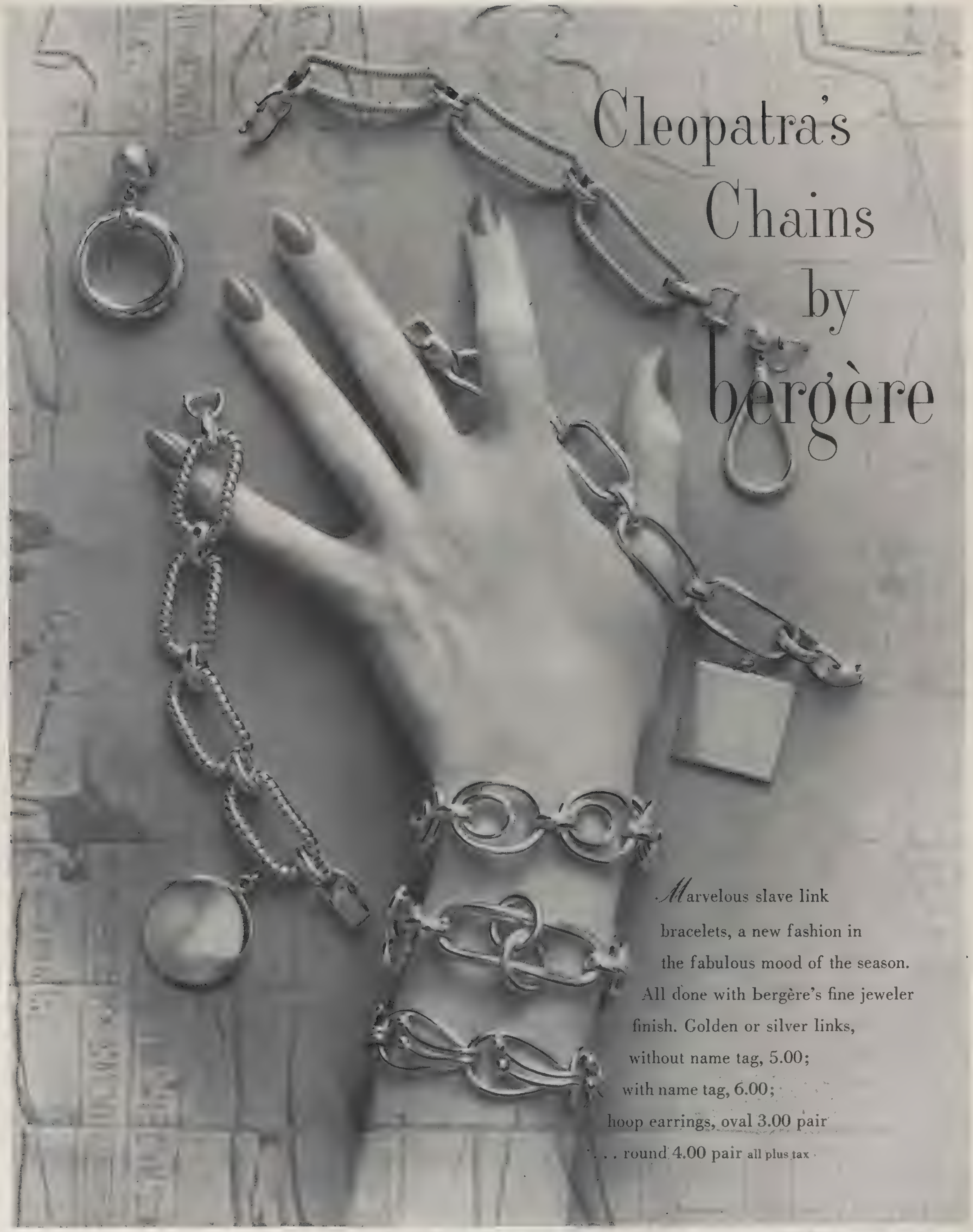
## IN THE NATION'S CAPITAL

CEIL CHAPMAN IN THE GRAND MANNER. SCALLOPS DÉCOLLETAGE AND APRON IN OYSTER SATIN, BEADS THEM WITH SEQUINS AND PEARLS.

ALSO AT DE PINNA, N. Y.



TONI FRISSELL




*Marvelous slave link*
bracelets, a new fashion in
the fabulous mood of the season.
All done with bergère's fine jeweler
finish. Golden or silver links,
without name tag, 5.00;
with name tag, 6.00;
hoop earrings, oval 3.00 pair
. . . round 4.00 pair all plus tax

SAKS FIFTH AVENUE, all stores; BONWIT TELLER, Philadelphia; JULIUS GARFINCKEL, Washington; HALLE BROS., Cleveland; HARZFELD'S. Kansas City

bergère, 392 Fifth Avenue, New York City



There's more than
one dress that will
do things for you...

but only
*one face powder*
to do the most
for your beauty

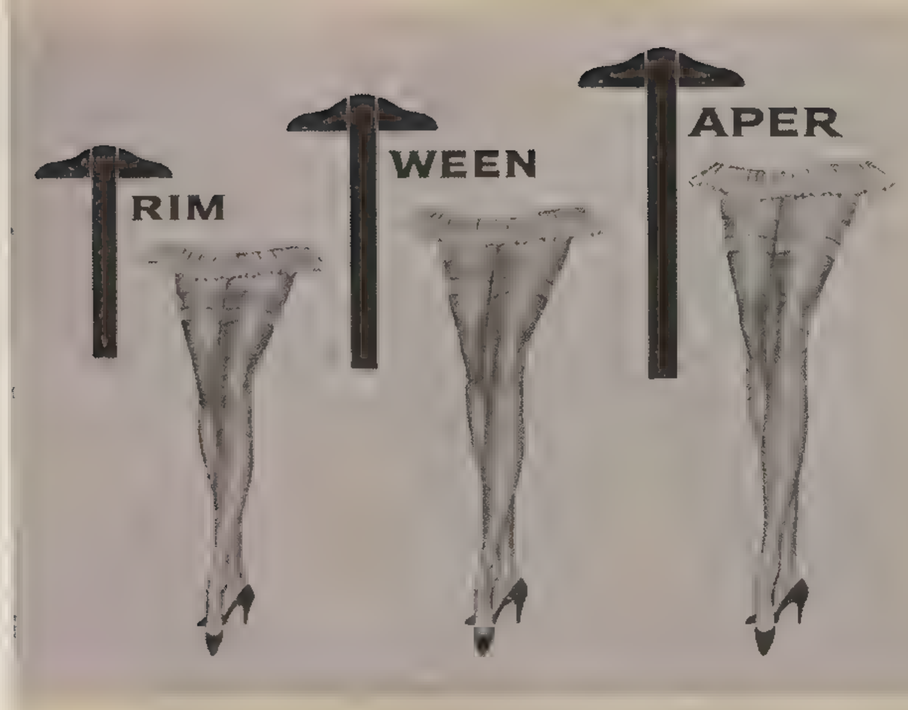
...because it's made-to-order
exclusively for you ... to a formula
created for your skintone alone
... to match it ... to add the
tints it may lack ... to bring out
your own natural loveliness.
$2, $3 the box. Introductory size $1.
All prices plus tax.



made-to-order face powder by

# Charles of the Ritz

# Archer's JUBILEE ... *the gayest... most flattering stocking color you've ever worn. Buy Jubilee with black heels, brown heels, or simply the accentuated seam.*




**TRY THE 3 T'S FOR SIZE...** *Archer's exclusive white Neline® stripes identify the leg size:* **TRIM,** *4 stripes for petite or slim legs;* **TWEEN,** *5 stripes for typical or model legs;* **TAPER,** *6 stripes for tall or fuller legs.*

# Archer

*knitted-to-proportion stockings for lovely women.....*

ARCHER MILLS INC., COLUMBUS, GEORGIA—350 FIFTH AVENUE, NEW YORK

**emba royal pastel** mutation mink designed by **bernham-stein,** new york



wrap of blue-gold . . . magnificent hug-jacket of emba* royal pastel mutation mink

JEWELS—CARTIER gown—lawrence gaines

bernham-stein, 660 fifth avenue, new york

*® mutation mink breeders association



COSTUME BY HERBERT SONDHEIM HAT BY LILLY DACHE

... make mine a dinner suit of fine black dressmaker cloth by

HOCHANUM®

Woolens

J. P. STEVENS & CO., INC.

EMPIRE STATE BUILDING, N. Y. 1



**Lines for a lovely lady**

**in Celanese* Jersanese* of**

# A C E T A T E

*the beauty fiber*

Jean Dessés takes full advantage of the most famous of all jerseys . . . Celanese Jersanese . . . to play dark tone on light in a sumptuous at-home gown created expressly for Raymodes. Because it's acetate, it drapes to perfection, feels so luxurious next to your skin.

As shown in pink flint and geranium or geranium and pale blue, chartreuse and deep blue, lavender and purple. Sizes 10 to 18. About $30. At Lord & Taylor, New York; Marshall Field & Company, Chicago; Neiman-Marcus, Dallas; I. Magnin, California and Seattle.
For other stores see the Buying Guide. *Reg. U.S. Pat. Off.

Celanese

**CORPORATION OF AMERICA,**
**New York 16**



Youthful flair in

**Matara* Alaska Sealskin**

# Revillon

**11 WEST 57th** STREET, NEW YORK • PARIS • *Frères*

*the world's most beautiful furs*

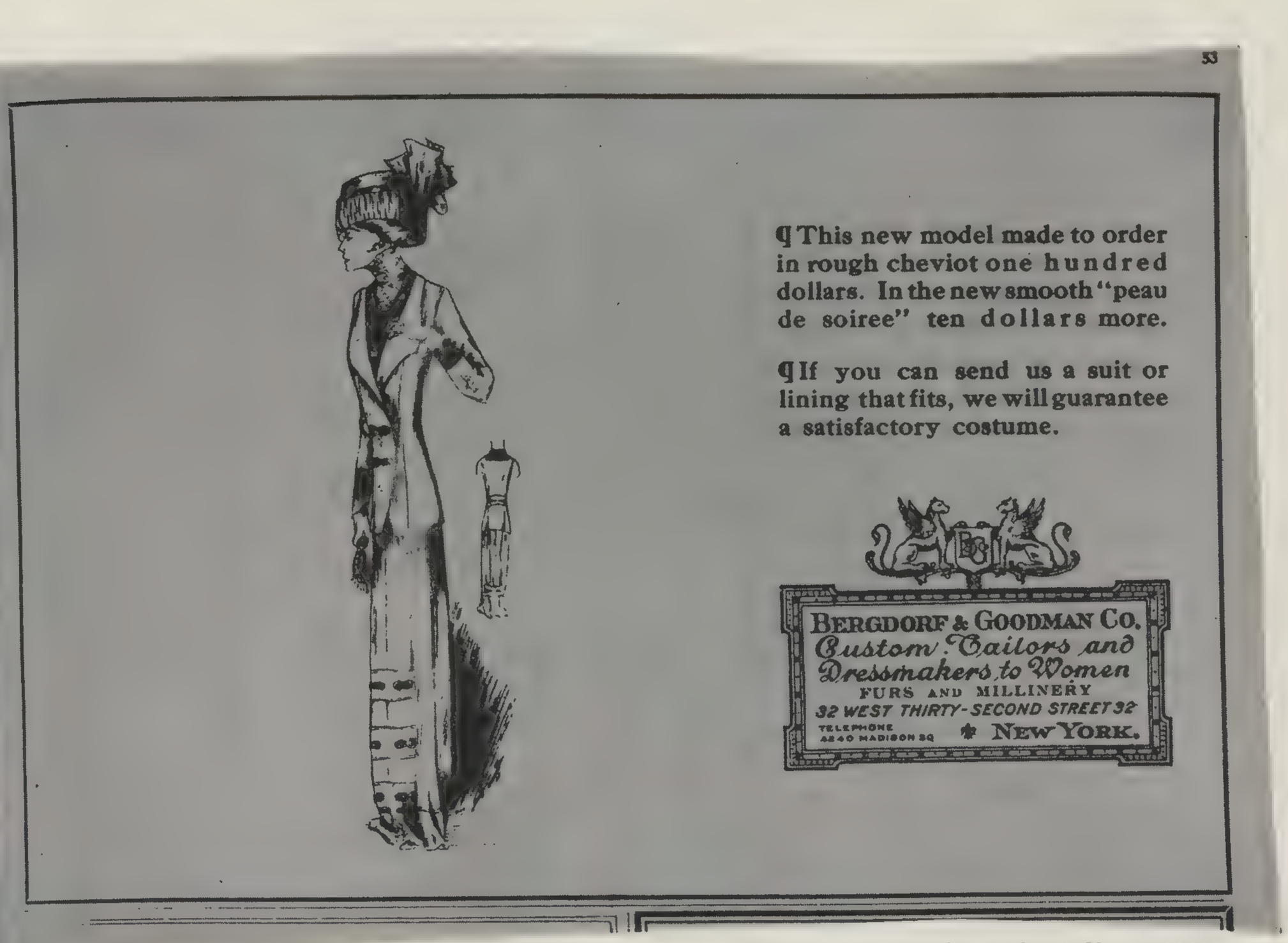
*. . . yet not the costliest!*

**Reg. Fouke Fur Co.*

# VOGUE TO BERGDORF GOODMAN

## *Pleasant to look back*

...to 1901 when Bergdorf & Goodman first opened their doors to fashionable New Yorkers.
...to 1910 when Bergdorf & Goodman's first advertisement in Vogue appeared.




*From September 1 Vogue, 1910*

## *Pleasant to pause*

...on the 50th Anniversary of an old friend, remembering the long and pleasant association between Vogue and the famous fashion store—to say "Happy Birthday."

## *Pleasant to look forward*

...to many more years of good fashions from this distinguished shop.

Bergdorf Goodman's 50th Anniversary is celebrated in the following 11 pages.



# . . . Marking fifty fabulous years




# of Bergdorf Goodman fashions

All photographs by Richard Avedon
in the penthouse apartment of
Prince and Princess Artchil Gourielli

ADVT.



**MRS. EDWARD PATTERSON,** member of the committee
for the Golden Anniversary Ball for the benefit of
the New York City Cancer Committee,
wearing a **HARVEY BERIN** gown of gold-beaded starched chiffon.
The Ball, October 16th at the Hotel Plaza, marks **BERGDORF GOODMAN'S** 50th Anniversary.





**MRS. WINSTON GUEST,** member of the committee
in charge of the Golden Anniversary Ball
for the benefit of the New York City Cancer Committee.
Here Mrs. Guest wears a **HERBERT SONDHEIM** design in a new silk by
**MAXWELL TEXTILE,** from the Golden Anniversary collection of **BERGDORF GOODMAN.**



ADVT.



**MRS. WILLIAM E. HUTTON,** member of the committee
in charge of the Golden Anniversary Ball
photographed here in a **HANNAH TROY** design of black jet-embroidered net.
The Ball, held for the benefit of the
New York City Cancer Committee, marks the 50th Anniversary of **BERGDORF GOODMAN.**





**MISS NANCY MORELAND,** member of the committee
for the Golden Anniversary Ball for the benefit of
the New York City Cancer Committee,
wearing a black tulle and gold lace gown designed by
Sylvan Rich for **MARTINI,** from the Golden Anniversary collection of **BERGDORF GOODMAN.**





**MRS. AMORY S. CARHART, Jr.,** member of the committee
in charge of the Golden Anniversary Ball
photographed here in a **BEN ZUCKERMAN** suit
of blue and black Lesur tweed. The Ball, for the benefit of
the New York City Cancer Committee, marks **BERGDORF GOODMAN'S** 50th Anniversary.





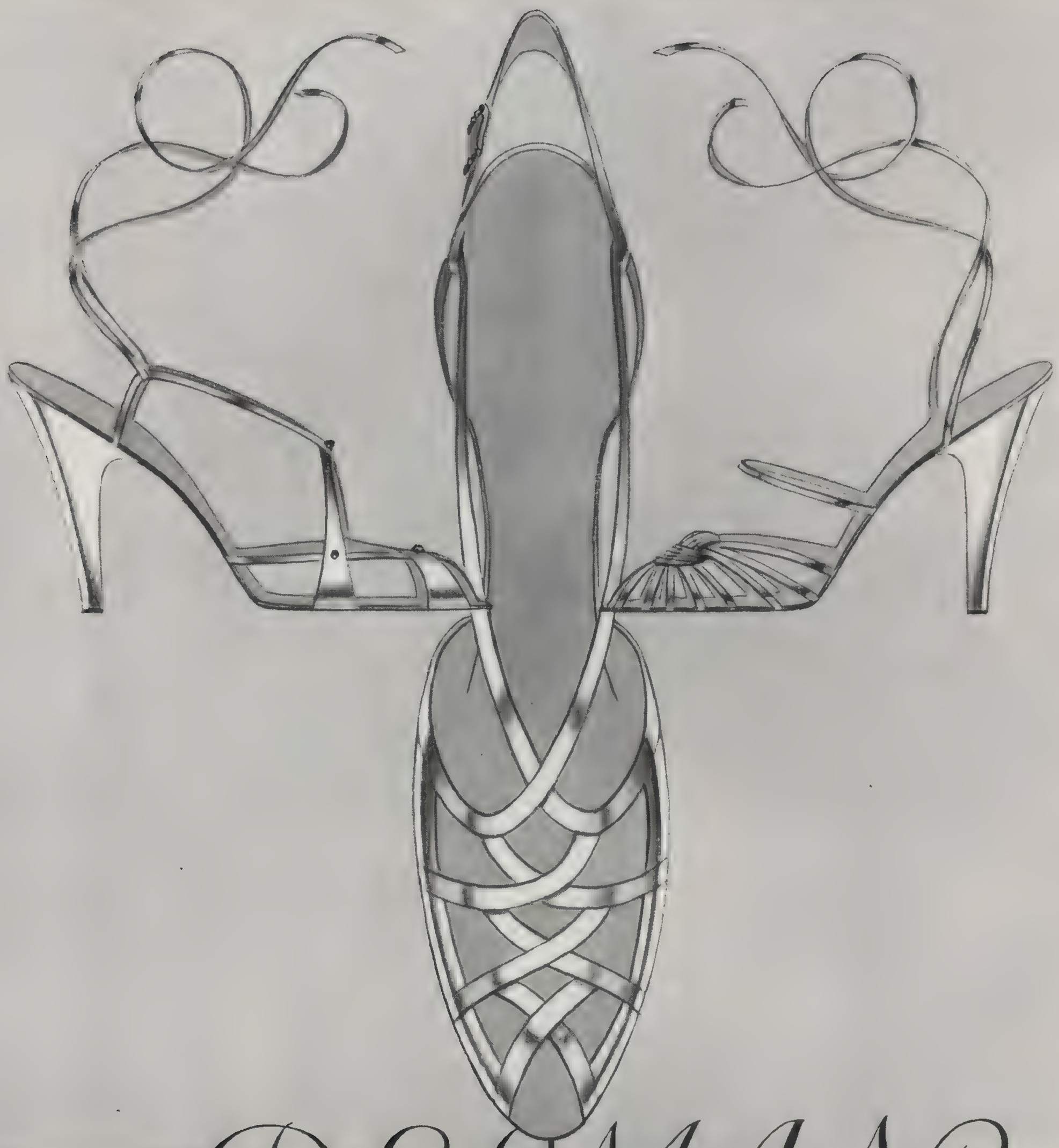
**MRS. JULIEN CHAQUENEAU,** member of the committee
in charge of the Golden Anniversary Ball
for the benefit of the New York City Cancer Committee.
Here Mrs. Chaqueneau wears a **MOLLIE PARNIS** dress in a pure silk
antique taffeta by **TULLER,** from the Golden Anniversary collection of **BERGDORF GOODMAN.**






**SOCIAL BUTTERFLIES,** the gossamer sandalfoot nylons of **DEXDALE,** in the sheerest of luxury sheers, born to dance at such galas as the Golden Anniversary Ball at the Hotel Plaza, October 16th, marking the 50th Anniversary of **BERGDORF GOODMAN.**



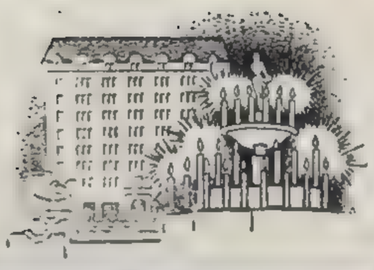


DELMAN

**EVENING SLIPPERS** from the **COLLECTION CÉLÈBRE CREATED BY DELMAN** especially for the dancing feet of fashionables who will attend the **BERGDORF GOODMAN GOLDEN ANNIVERSARY BALL** at the Plaza Hotel, October 16, benefiting the New York City Cancer Committee.



**DREAM SEQUENCE**—gossamer peignoir of nylon net over a matching gown of filmy nylon tricot designed by **VANITY FAIR** who has created so many day-and-night-blooming lovelies in the current Golden Anniversary collection of **BERGDORF GOODMAN.**





ADVT.


fit
and
freedom
fit
and
freedom
fit
and
freedom
Wear it to business,
or to college...and be smart and comfortable.
It's a Sacony dress...a challis-type print
in Futura master-blended wool, with push-up sleeves.
Secret of the waistband's snug hug...exclusive with
Sacony...is Firestone Contro elastic yarn,
famous for fit and freedom. You'll find
this feature in many pleasing fashions
by Sacony...at good stores near you.
Firestone
Contro
the quality elastic yarn
ENJOY THE VOICE OF FIRESTONE MONDAY EVENINGS ON NBC RADIO AND TELEVISION
Firestone
Contro
ELASTIC YARN
©1951 FIRESTONE INDUSTRIAL PRODUCTS CO

*Gold Medal Fashion Academy Award presented to a perfumer for the first time*



# Evyan




## The Most Precious of all Perfumes...

## *White Shoulders...Golden Shadows...Gay Diversion*

**and an exquisite Rose Point Lace Handkerchief of the early 18th Century from the Lace Collection (16th to 19th Century) owned by Evyan**

# *Tailored Treasures*

Jordan Marsh exclusive MUNROSPUN
*dyed-to-match* separates . . .
100% wool loomed in Scotland
expressly for us.
Colors and tailoring to
our specifications.

Coat $85.00 Skirt $25.00 Jacket $55.00

Munrospun Pure Cashmere Sweaters
Slip-on $20.50
Cardigan $27.50

All in daffodil yellow,
opal, barley beige,
sky blue, dahlia.
Sizes 12 to 20.

*Town and Country Shop*



Jordan Marsh

BOSTON


Go to every length
to be well-gloved
HANSEN
GLOVES
The sleeve is long—the glove is short.
The sleeve is short—the glove is long.
Fashion says the twain must meet.
So as sleeves take many lengths this
Fall, more than ever you need a
wardrobe of gloves. Find every length
—and a gamut of color—in beautifully
made Hansen fabric gloves... at
leading stores everywhere.
HANSEN GLOVES
MILWAUKEE 1, WISCONSIN

Out of the heavens—to you!



# Meteor

DE COTY

PERFUME

20.00 10.00 6.85 3.85

TOILET WATER

6.75 3.50 1.85

Prices plus tax

Copyrighted by Coty, Inc. in U.S.A.



*Casino*







*Lamar*

*compare and you'll wear*

# Styl-EEZ

A SELBY SHOE



the only
shoes awarded

## 1951's
## FASHION ACADEMY GOLD MEDAL

Texture talks this season. Your tweeds, worsteds and wools call for shine in shoes. Here you have it in glowing calfskins and bright touches for all-day wear. And have it abounding in smartness because Styl-EEZ shoes, like America's best dressed women, are top-honored by the Fashion Academy experts. Here, too, fitting excellence, and support for your instep when the "Flair-Fit" innersole cushions it.

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**$9.95 to $14.95**

*slightly higher in western states*
styles shown, $13.95 to $14.95

SELBY FIFTH AVENUE at 38th St., New York City, and your leading Shoe and Department Store . . . *Manufactured for women by* THE SELBY SHOE COMPANY, Portsmouth, Ohio . . . *for men,* WALL-STREETER SHOE CO., North Adams, Mass. • IN CANADA, MURRAY-SELBY, LTD., LONDON, ONTARIO • IN GREAT BRITAIN, SELBY SHOES, LTD., LONDON • IN AUSTRALIA, SELBY SHOES (Aust.) LTD., SYDNEY • IN NEW ZEALAND, R. HANNAH & CO., LTD., WELLINGTON • IN ARGENTINA, ALBERTO GRIMOLDI, BUENOS AIRES • IN SOUTH AFRICA, PANTHER SHOE CO., LTD., and SEARLES, LTD., CAPE PROVINCE • IN URUGUAY, SASSI, S. A., MONTEVIDEO • IN NORWAY, SALOMONS SKOFABRIK, OSLO

*Selby Shoes the World Over — Established 1877*

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JEWELS BY SEAMAN SCHEPPS




*Lord & Taylor, New York • Neiman-Marcus, Dallas • Carson Pirie Scott & Co., Chicago • Julius Garfinckel, Washington • Ransohoffs, San Francisco*

Look exquisitely regal and feel deliciously comfortable in this lovely Townley dress—a Claire McCardell interpretation of *"jersey at its best!"* Of course the fabric is VICALAINE SAG-NO-MOR jersey—Wyner's superlative blend of worsted and soft, luxurious Vicara, the magical, new, wonder-working fiber!

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**SHOCKING – a most poignant perfume . . . warm, tempestuous and dramatically feminine. 8.75 to 32.50**

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TODAY AS YESTERDAY **HUDSON'S**



View of Detroit River—
circa 1883

1951—DETROIT CELEBRATES ITS 250th ANNIVERSARY— HUDSON'S ITS 70th YEAR

FOR THE FINEST IN FASHION



opposite page—**HOWARD GREER** interprets
the new Empire line for after dark. Flaring, high waisted,
bell sleeved jacket in silk taffeta,
dramatic contrast to the bare shouldered, slender draped
silk sheath beneath. Sizes 10-16. Black. 265.00

above—**PANDORA's** decorative shoes for afternoon
and after dark. News in the tapered silhouettes,
contrasting textures, delicate detailing.
The Sling Pump—Suede in an unusual version, banded in faille
and satin. Sizes to 9. Black. 26.95
The Opera Pump—exquisitely cut, luxurious velvet with faille trim.
Sizes to 9. Black. 23.95
The Wrapper—in suede, handsomely faille throated.
Sizes to 9. Black. 26.95

IT'S THE FASHION . . .

IT'S ENCHANTMENT THAT LINGERS . . .

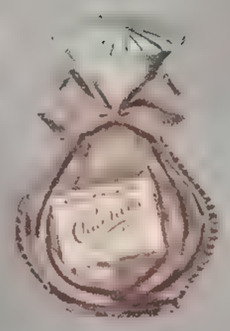
IT'S *Chantilly*

*by* **HOUBIGANT**

**CHANTILLY PERFUME**
$35, $18.50, $12.50, $7.50
Eau de Toilette $3.95, $2.75
Bath Powder $3.95, $1.50
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**·NEW! "Perfume that Clings"**
**Chantilly Liquid Skin Sachet**

A new way to perfume yourself! Smooth Liquid Skin Sachet directly on the skin . . . its warmth gradually develops the delightful Chantilly fragrance which in this new medium is "lasting as sachet, lovely as perfume"! $1.85





# NEW LIFT
# FOR YOUR FASHION LIFE

*Just what you're looking for right about now. A bright, light-hearted new kind of dress, nice for now, gay for the holidays, and just as cheery on a surprise-chill day next spring. Sacony does this season-less fashion in cloud-weight masterblended wool, and prices it with the usual Sacony feather-touch. At 29.95, it's a wonderful buy!*

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*No mail orders, please. Write for FREE illustrated "Folio of Fall Fashion" to Sacony, Dept. D-2, College Point, New York*

Sacony



"*Duet*" *by*

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Elegance in high key . . . the new Ingber designer handbag with the two part interior. A costume accompaniment in rare and precious Forstmann cashmere-and-wool. Pitch black, classic brown, lyric navy. 22.50 plus federal tax

*Prices slightly higher in some localities • At fine stores everywhere*

*Ingber* "THE BEST THING ON YOUR ARM"

PHILADELPHIA • NEW YORK • LOS ANGELES

dress by Trigere




Wonderful Worumbo flannel tailored by
Ben Zuckerman with rib-snug jacket and full skirt.
At Bergdorf Goodman, N. Y., I. Magnin & Co., Cal.,
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**Worumbo Manufacturing Co., 1407 Broadway, N. Y. 18, N. Y.**

Accessories by Mr. John
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UNITED STATES RUBBER COMPANY • Rockefeller Center, New York

# Crescendoe

Gloves by Superb





Soloist—3.50



Pavane—4.00

Celesta—5.00

Three important lengths to go to in exquisite Crescendoe gloves—each spotlighting the trend for Elegance—the smooth slimming of the hands. Leather-tailored of Wonder fabric—so magically doeskin-like, so much lovelier after each washing. Other original styles from 2.75 to 7.50



the amazing new shoe that almost walks itself!

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The moment you walk in a pair of Rockalongs, you'll know that something really wonderful has finally happened . . . for here is more than a shoe, here is a piece of architecture designed *for action*. Result? You seem to go forward without giving it a thought—walk all day long and still feel fresh! It took a whole decade to develop Rockalong, for 11 different features make it so unique. Now Joyce—and Joyce alone—brings it to you, for a brand new revelation in walking! Style shown in tailored clothes-right colors of Boxglove at $12.95 and Bucko at $13.95.

(NO MAIL ORDERS, PLEASE. WRITE, WE'LL TELL YOU WHERE.) JOYCE, INC., PASADENA, CALIFORNIA

• STROBOSCOPIC MULTIPLE EXPOSURE PHOTOGRAPH BY GJON MILI



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if you

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The woman who wants a smart,

young, beautifully cut coat

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Mandarin jacket of satiny,

beautifully patterned,

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designed by BRAND AND BRODY.

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HAMMER BRAND Persian

because *he* knows furs.

HAMMER BRAND

**true black** persian lamb and broadtail

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*Shown at the right is the Florentine Lace wedding gown designed by Jacques Fath for Joseph Halpert — and made of Florentine Lace, a new fabric created by Ametex® to honor Reed & Barton's new Florentine Lace sterling.*

# Florentine Lace Sterling by Reed & Barton

Write today for your descriptive folder of Florentine Lace sterling.
Box 990V, Reed & Barton Silversmiths, Taunton, Mass.







You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 168.


Saab
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Florentine Lace
inspired by sterling silver by
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Of breathtaking beauty is this
all Florentine lace peignoir . . the gown
is soft rayon satin with matching lace.
Ivory white or champagne. Sizes 32 to 36.
About $30 for the ensemble.
Laces by Cluett
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*the Lacy Look is the Lovely Look*

*in fabulous blouse fashions by*

# Dorothy Korby

*Pure dreams for day into evening . .*
*in Florentine lace of heirloom beauty*
*Full sleeves of exalted splendor . . at shoulder-point.*
*White, champagne, pink. Sizes 32 to 38*

Florentine Lace
Reed & Barton

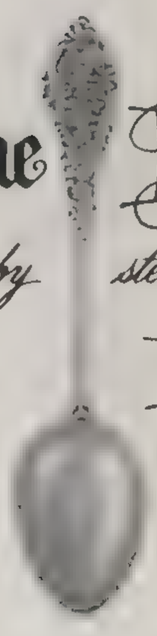
*available at* LORD & TAYLOR, New York . . . MARSHALL FIELD, Chicago . . A. HARRIS CO., Dallas . . . BESTS APPAREL, Seattle, *and better stores everywhere*

Dorothy Korby, 1410 Broadway, New York 18, New York

*formal fashions by* Andora

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*inspired by*

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*Romantic Florentine Laces by Ametex over matching rayon taffeta . . . cocktail dress has a ruffled bottom matching slip . . . moonstone grey, cadet blue, winter rose, mink, peacock, black, navy . . . sizes 14½ to 24½ and 16 to 44.*

*Laces by Ametex®*



About $40

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"Fashions of Time"
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"for brilliant performance,
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Gulistan Cloisonné—the new texture sensation—winner of the Academy of Designing Gold Medal Award. Graceful, two-toned swirls of looped pile, in Seacap Green (shown), Nutmeg Beige or Platinum Gray. All-virgin-wool pile.

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*of course* **GULISTAN** *Carpet*

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WITH THE UP AND UP FRONT

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FOR THOSE ACCUSTOMED TO PAYING MORE

Most styles 12.95 to 15.95
At fine stores throughout the country,
or write Lown Shoes, Inc., Auburn, Maine





*You GO more, Do more,*
*now that Autumn's come,*
*and that calls*
*for softly tailored shoes,*
*LEATHER-PERFECT in*

# KID

Dickerson fashions feminine walking shoes of gentle Kid, giving delightful emphasis to their slogan, Fashioned to Fit, since there's no fit more caressing, more lasting, more pleasing to behold than that of supple, foot-conforming Kid.



**KID**
*for shoes that are wonderful to wear*

**Dickerson Shoes**

*Ask for the Dickerson Shoe—or write The Walker T. Dickerson Co., Columbus, Ohio, for the name of a nearby dealer.*

MATCHED
TO LIGHT UP
YOUR LINGERIE WARDROBE...

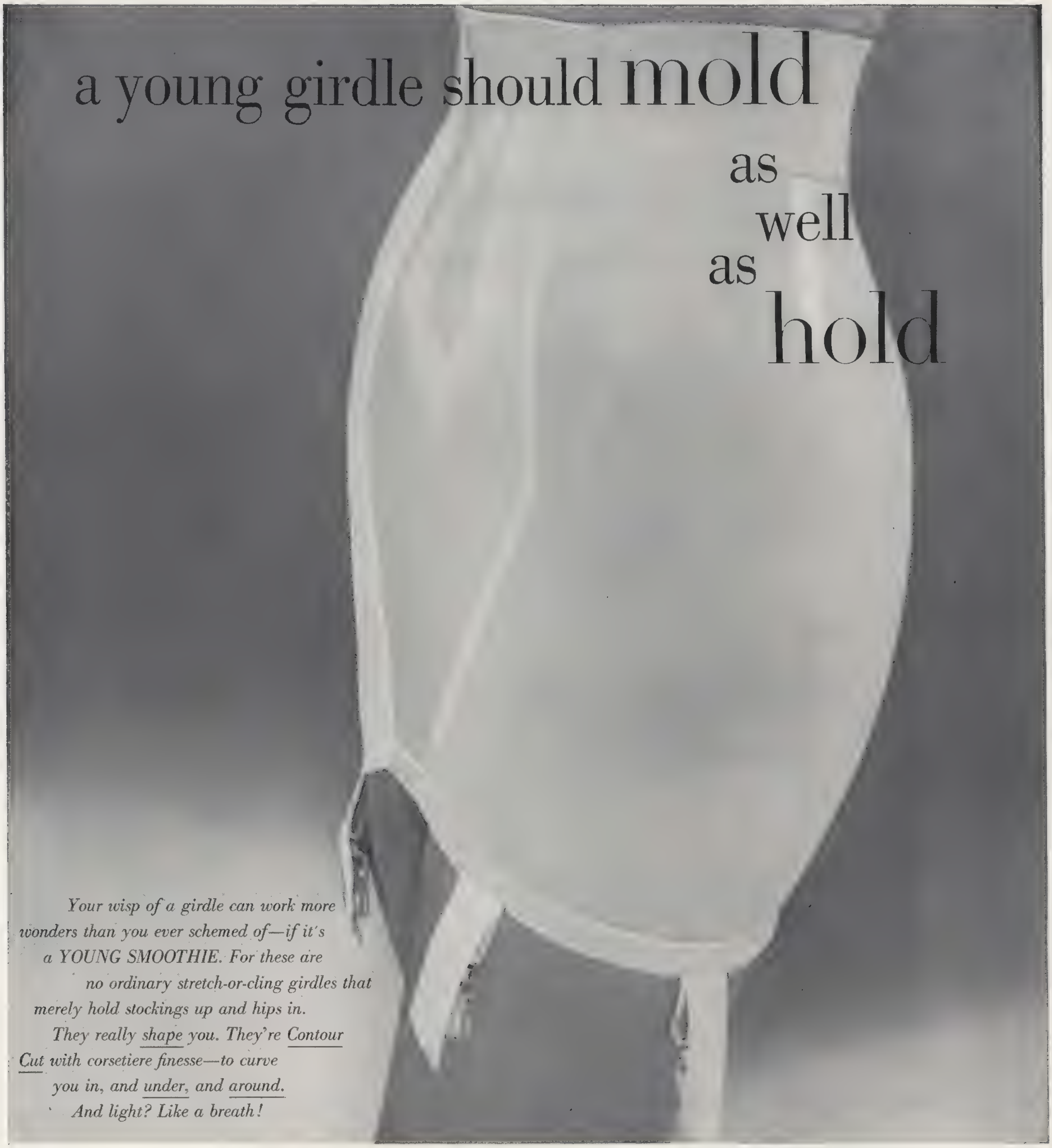
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*Shown here: Young Smoothie nylon elastic net girdle about $10*
*Other girdles and pantie girdles from about $3 to $10*

# Young SMOOTHIE CONTOUR CUT

*to turn a slim figure into a perfect figure*

by the makers of Smoothie®, Smoothie Controleur®** So-Slim*

*TRADE MARK **PATENTED

The Strouse, Adler Company, New York, Philadelphia, Chicago, San Francisco

**Warmth**

**no longer**

**lies in weight**

**for you**



Flattering, new, *lightweight* warmth is yours this fall . . .
in the carefree, bulk-free smartness of coats with MILIUM* metal-insulated lining! Incredible, new MILIUM lining is warm to winter's cold, cool to the sun's heat . . . adds months to the wearing season of a coat, yet not an extra ounce of weight . . . keeps you winter-warm in a coat *far lighter* than you formerly needed! This fall, trip outdoors in the light, fantastic warmth of a chic, new MILIUM lined coat!

**Frank Boylin** "Regency Shawl." Striking Stephanie Foster design with nipped waist, full-flair skirt, sweeping "rogue" collar. MILIUM lined. In Black, Toast, Purple, Natural. About $90. At JOHN T. SHAYNE, Chicago; MARTINS, Brooklyn; GUS MAYER CO. LTD., New Orleans and Nashville; other fine stores. Hat by John Frederics.

Milium
METAL-INSULATED LINING

*"MILIUM" IS THE TRADE-MARK OF DEERING, MILLIKEN & COMPANY, INCORPORATED FOR ITS METAL-INSULATED FABRICS AND FOR ITS SERVICE OF METAL-INSULATING FABRICS.

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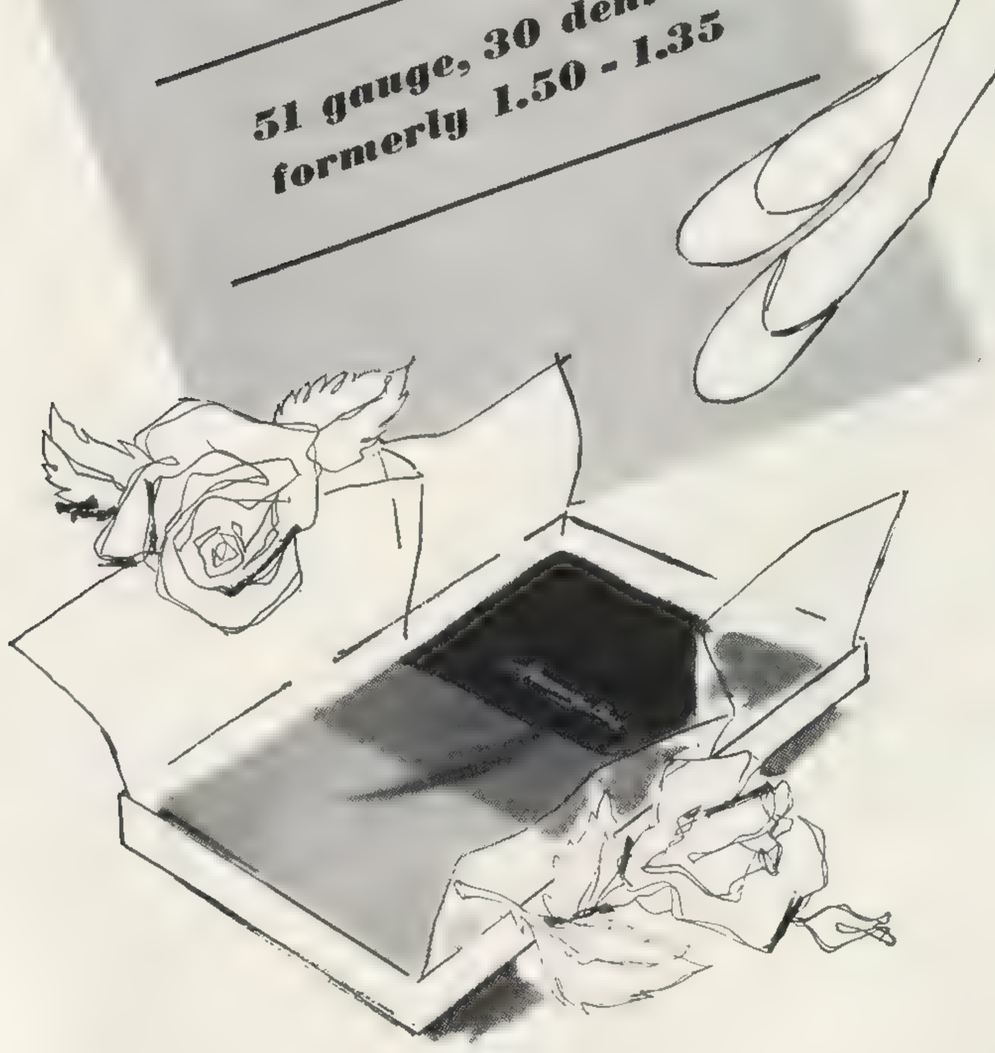
# HUMMING BIRD



**60 gauge, 15 denier**
**formerly 1.65 - 1.50**

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*You Can't Buy Better Quality — at any price!*

*You can pay far more for nylon stockings but you can't buy better than Humming Bird. They are made in one of the world's most modern, completely air-conditioned mills, on the most up-to-date equipment known to the nylon industry.*

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*there's no "if"*
*in the lift of*
*flair bras*

**Flair's constant uplift is an established fact. Reason: the satin elastic design, even to the undercup. And Flair never hampers, never binds, leaves you action-free. All in all, the bras to try on and keep on, from now on.**

**To plunge or not, both topped with embroidered nylon marquisette. Pink, white, black. A, B, C cups**

Gossard

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*"I'm no angel..."*

*"No . . . I'm just a gal who's discovered the most heavenly stockings in (or out of) this world! Ever hear of a stocking with SEVEN claims to fame? Count 'em:*

FIRST, magic sheerness conjured up by a *jet-black seam* on 60 gauge nylon.
SECOND, glamour with a capital "g" in that naughty-but-nice *lace insert* in the welt.
THIRD, flattery in the dull, luxurious look of Nolde's *Nylosil finish.*
FOURTH, a bonus of beauty in the so-slender *Princess Heel* and oh-so-narrow sole.
FIFTH, three proportioned lengths to fit *your leg*, if fit is your fetish.
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SEVENTH, *fashion perfection* in Nolde's dream-world colors.

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# Florsheim



*Cavalcade*

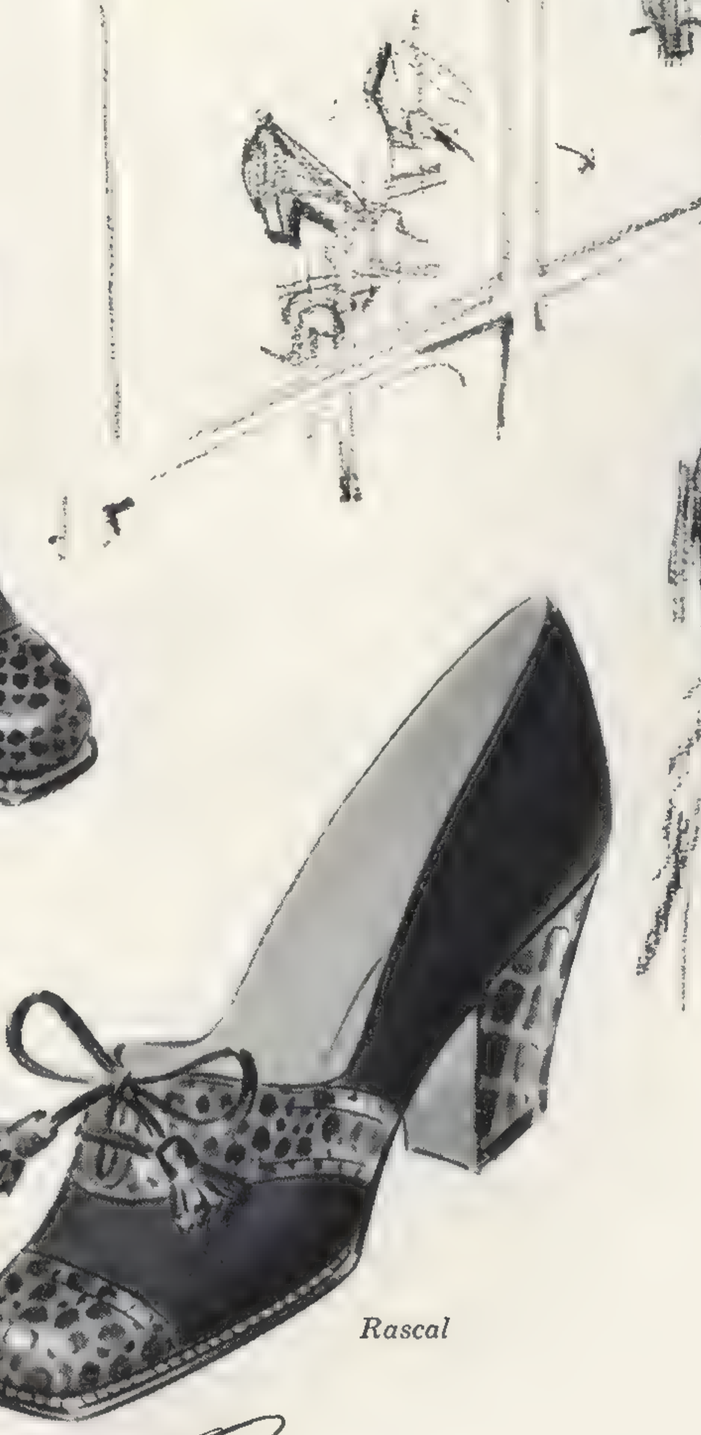
**WINSOME TWOSOMES...**

genuine *Alligator*

on *Suede*



*Chesterfield*



*Rascal*



*You'll live in these shoes . . . and love it—every minute of a bustling Autumn day! The jeweled loveliness of genuine—think of it—*genuine *alligator, the velvet beauty of fine sueded calf, the artistry of Florsheim craftsmanship! They all combine to create your kind of a shoe—Florsheim, the most walked-about shoes in America.*

*Florsheim shoes for Women*

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Symbol of the abundance for which our Pilgrim Forefathers gave thanks, this imported, hand woven, wicker Cornucopia lends charm to any American home.

Spilling fruits, vegetables, gourds or leaves, the horn is equally appropriate for hall, mantel or table decor.

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Gifts for Gracious Living

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*Distinctive*

*Horse Bordered*

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*"little joe"* **WIESENFELD CO.**

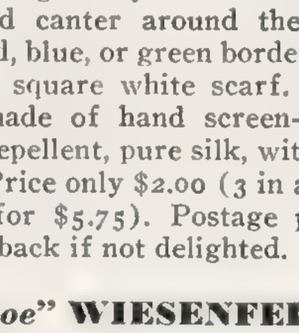
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2



**1.** Sleeveless alpaca wool sweater, handsome in its natural colour, also in light grey, navy blue, maize, $15.50. **2.** Robe—half wool, half Egyptian cotton; Sanforized, mothproofed, washable. The Swiss-made Lanella fabric, pleasingly soft. In shepherd checks, light or dark blue or brown, on white background, $30. **1** and **2** in sizes small, medium, large, extra large at Whitehouse & Hardy, 695 Fifth Ave., N. Y.

**3.** Pyjamas in zephyr cotton, an Indian, light-as-a-breeze fabric. Strictly tailored with monogram. Regular length, $11; 6-footer length, $12. Sizes B, C, D; yellow, blue, grey. Franklin-Bayer, 630 North Michigan Ave., Chicago, Ill.



3



4

**4.** Pedometer to record the mileage you cover on foot. Hooked onto belt or pocket, the results are impressive whether you beagle, golf, do hospital rounds, sit behind a desk. Pedometer with hook, $5.95, ppd. Camalier & Buckley, 1141 Conn. Ave., Washington, D. C.



6

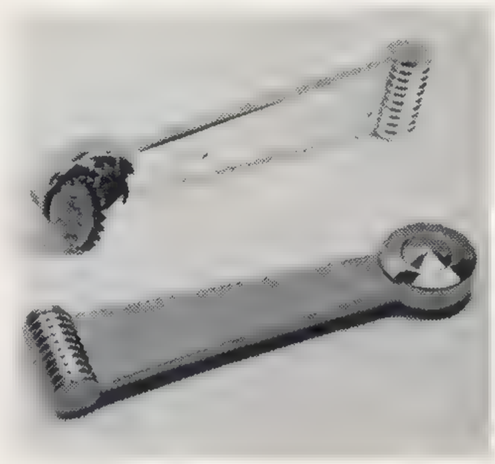
**5.** Double-swivel lamp to direct the light at whatever angle you want. One swivel at the base, another where it meets the shade. The lamp, 18" high, of spun aluminum metal has a push-button switch, $7.45; in green, grey, chartreuse, red, black, or brass finish. $8.45 exp. collect. Jan's Modern Lamps, Dept. V101, 15 W. 8th St., N. Y.

5



**6.** The hourglass on this desk pad, time signal for long-distance telephoning. Added aids, calendar, two partitions, magnetic pencil. Gold-tooled memo in brown, blue, red, green, wine leather; $8.95 ppd. Camalier & Buckley, 1141 Conn. Ave., Washington, D. C.

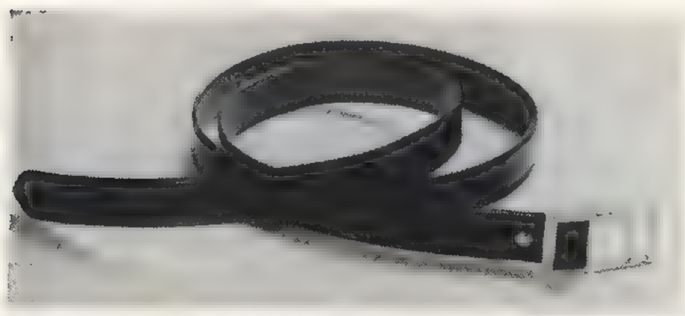
7



**7.** Magnetic opener, irresistible to bottle caps. The opener lifts the caps—the magnet holds them fast. The hammer handle, also good for crushing ice. Chrome-finished magnetic opener, $3.50 ppd. Brooks Bar Corner, 30 E. Baltimore St., Baltimore 2, Md.

# FOLLOWS THE MEN



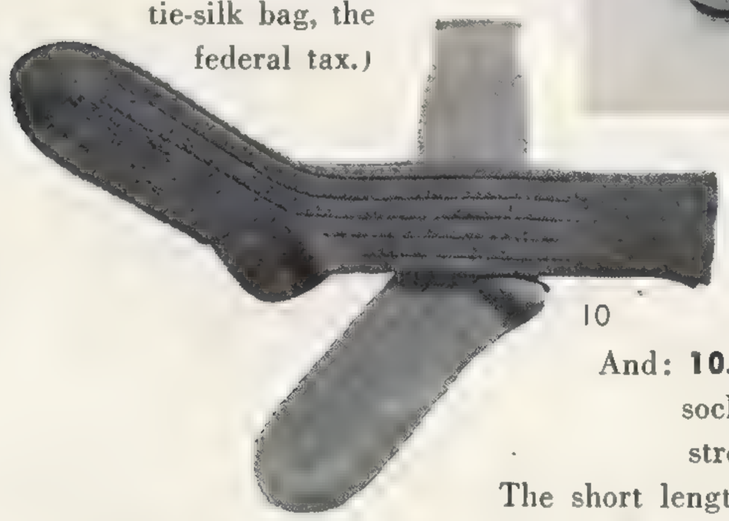


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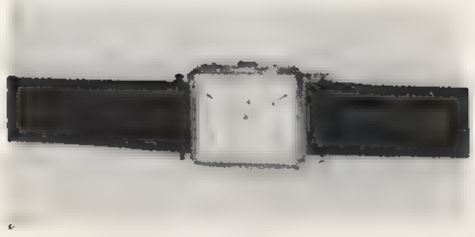
**8.** Reversible calfskin belt in black with red, tan, other colours, has sterling silver buckle that unsnaps. $20 with tax. **9.** Massive cuff links, handmade in the style of ancient coins, have as their theme, St. George and the Dragon. $18 in sterling silver; $60 in 14-K gold. (Prices include the tie-silk bag, the federal tax.)





10

And: **10.** Cashmere-and-nylon socks are soft, require no stretcher after washing. The short lengths with elastic tops, $3; long ones, $3.50. **8, 9, 10,** Alexander Shields, 15 E. 60 St.



11

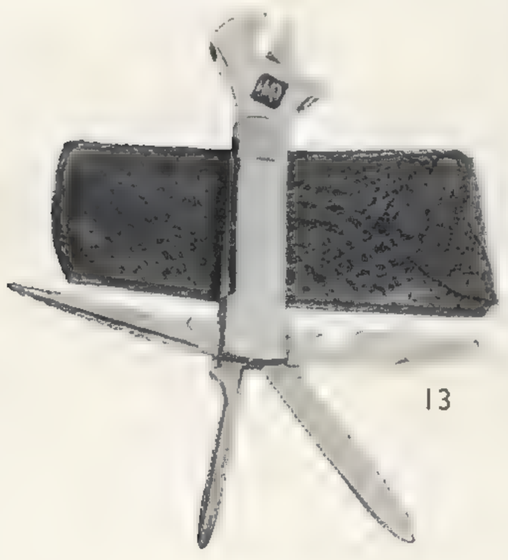
**11.** Shockproof, 17-jewel Swiss watch in a 10-K gold-filled case with alligator strap; $55 inc. tax, ppd. Special news: signature engraved on face. Insigné Watch Co., 118 E. 40 St., N. Y.

**12.** Jacquard robe in crêpe-back satin. Collar and lining in Duchess satin. $22.95 with monogram in navy blue or wine. (Small, med., large.) Robes of Luxury, Box 3147, St. Louis. Mo.



12

**13.** Pocket tool kit with the might of Siegfried's sword. When closed it fits into a leather case 1⅛" x 5½". Its infolded steel tools: two screwdrivers, one for cars, two files, wrench, opener, cutlery knife, awl-punch. Hand forged, nickel-plated in France, $12.50. Seaboard Steel, 1775 Broadway, N. Y.



13

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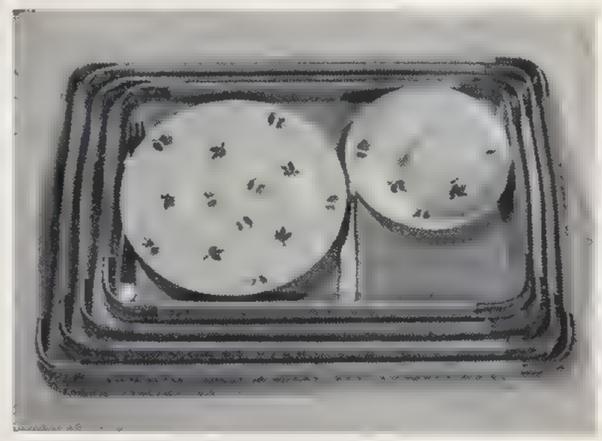


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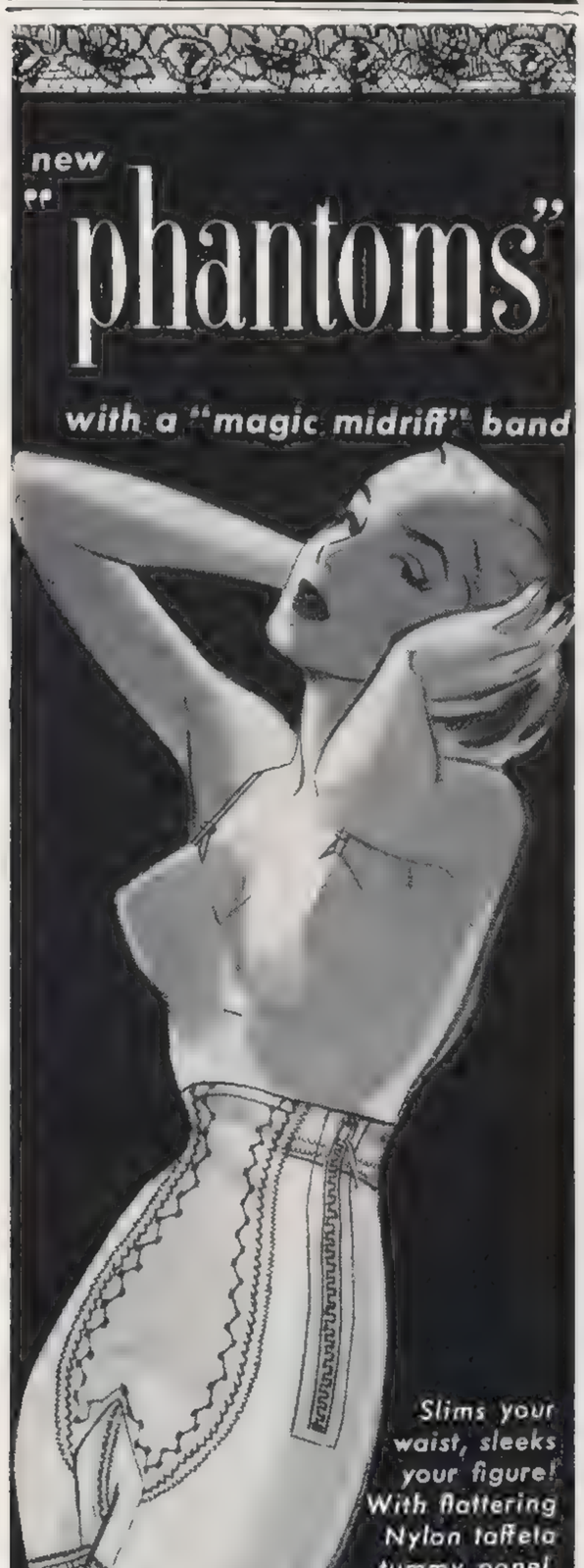
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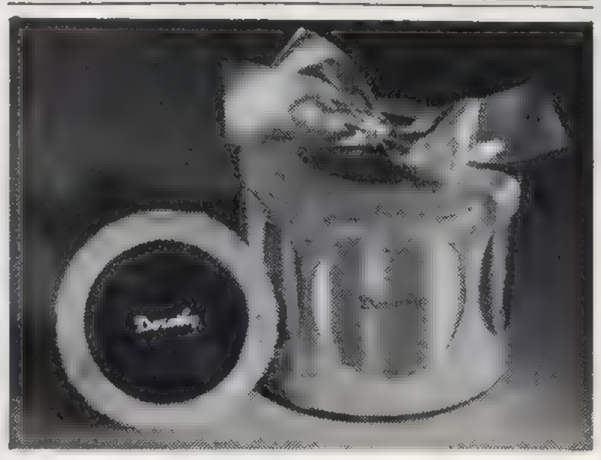
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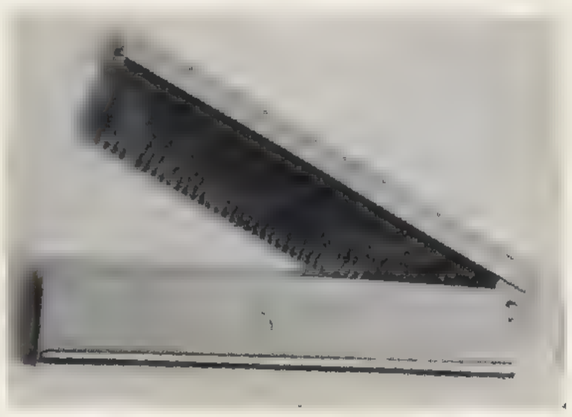


TEXTURES OF GOLD, *left:* 14-K polished gold domes circled with dull gold rope. Earrings and bangle with synthetic rubies. Each $60 tax inc. *Below:* HEART OF GOLD PIN. Unbreakable as hearts go . . . in hammered 14-k gold, twice wrapped with gold rope, $54 tax inc. Walter Stokes, 344 A Bleecker St., N. Y.





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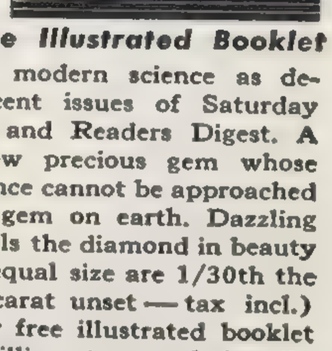
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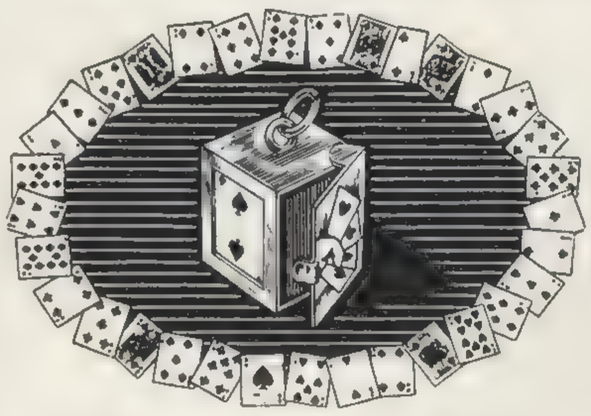
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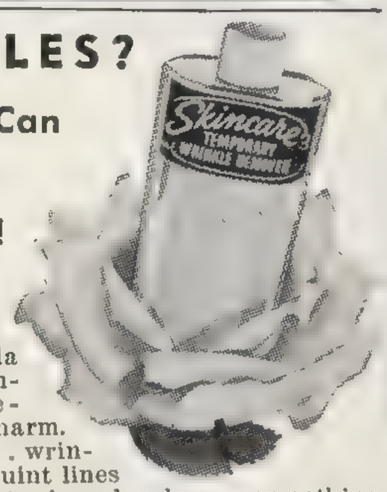
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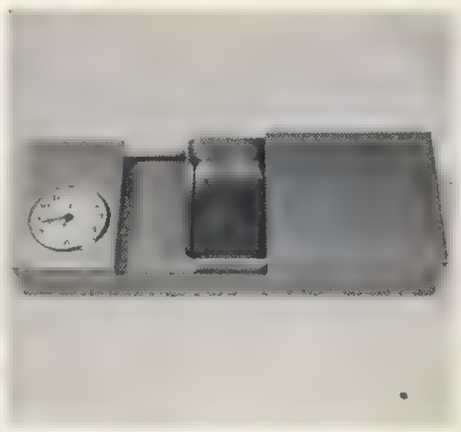
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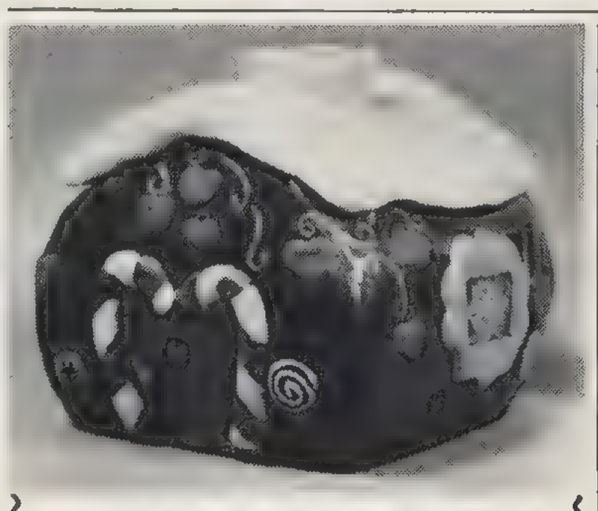


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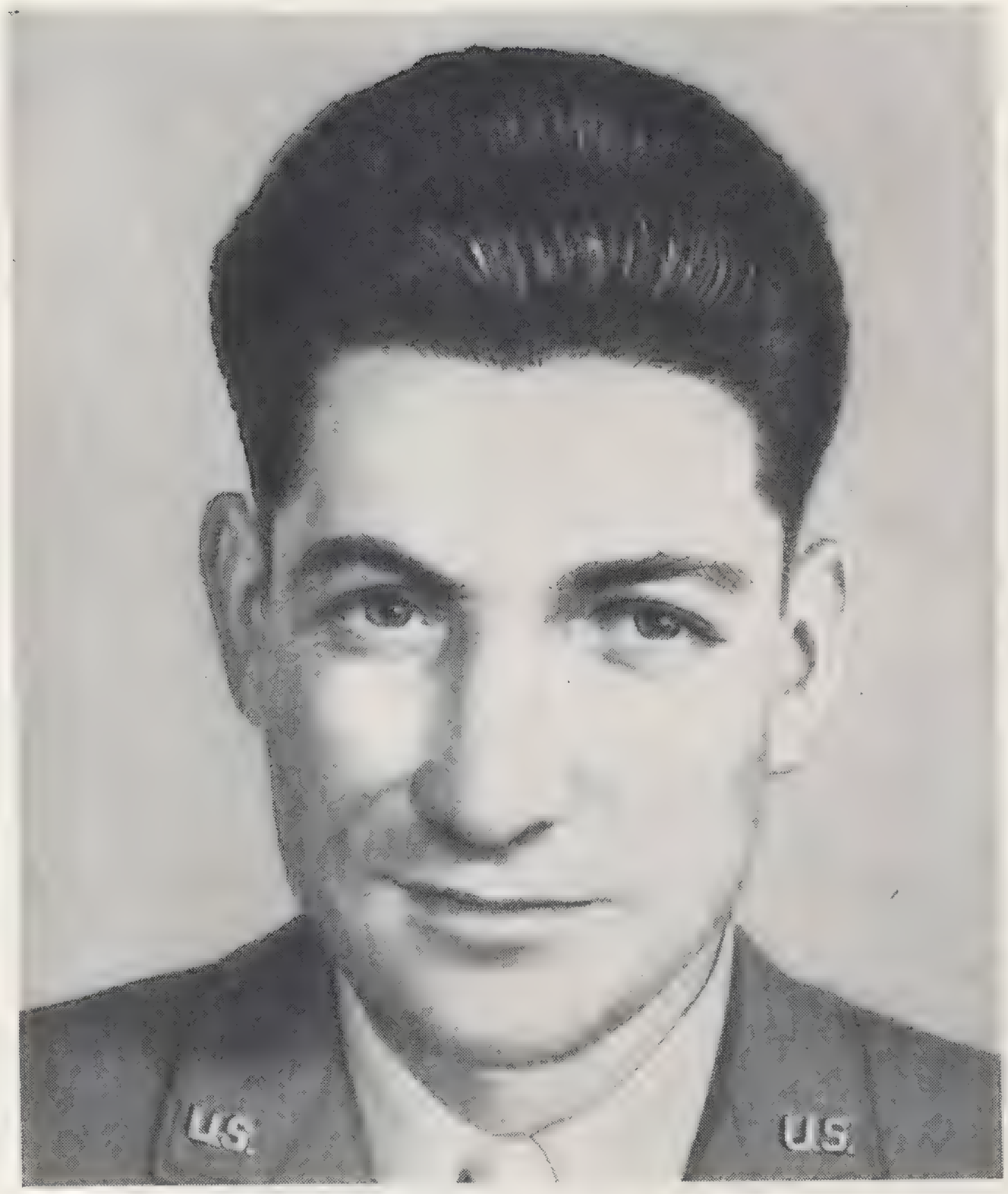
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OCTOBER 15, 1951

INCORPORATING
VANITY FAIR

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COFFIN



COVER: This beauty has made her beauty new. For one thing, she has found a new way to make up her fingernails, with moons and tips delicately-white again. Her lipstick, "Bright Lilac"; her nail polish, "Fuchsia." Both of them, part of a Dorothy Gray package that includes a "Bright Lilac" nail polish, too. Eye-shadow is "Green." Jewels are from Van Cleef & Arpels. And you'll see the whole effect of make-up and costume on page 88.

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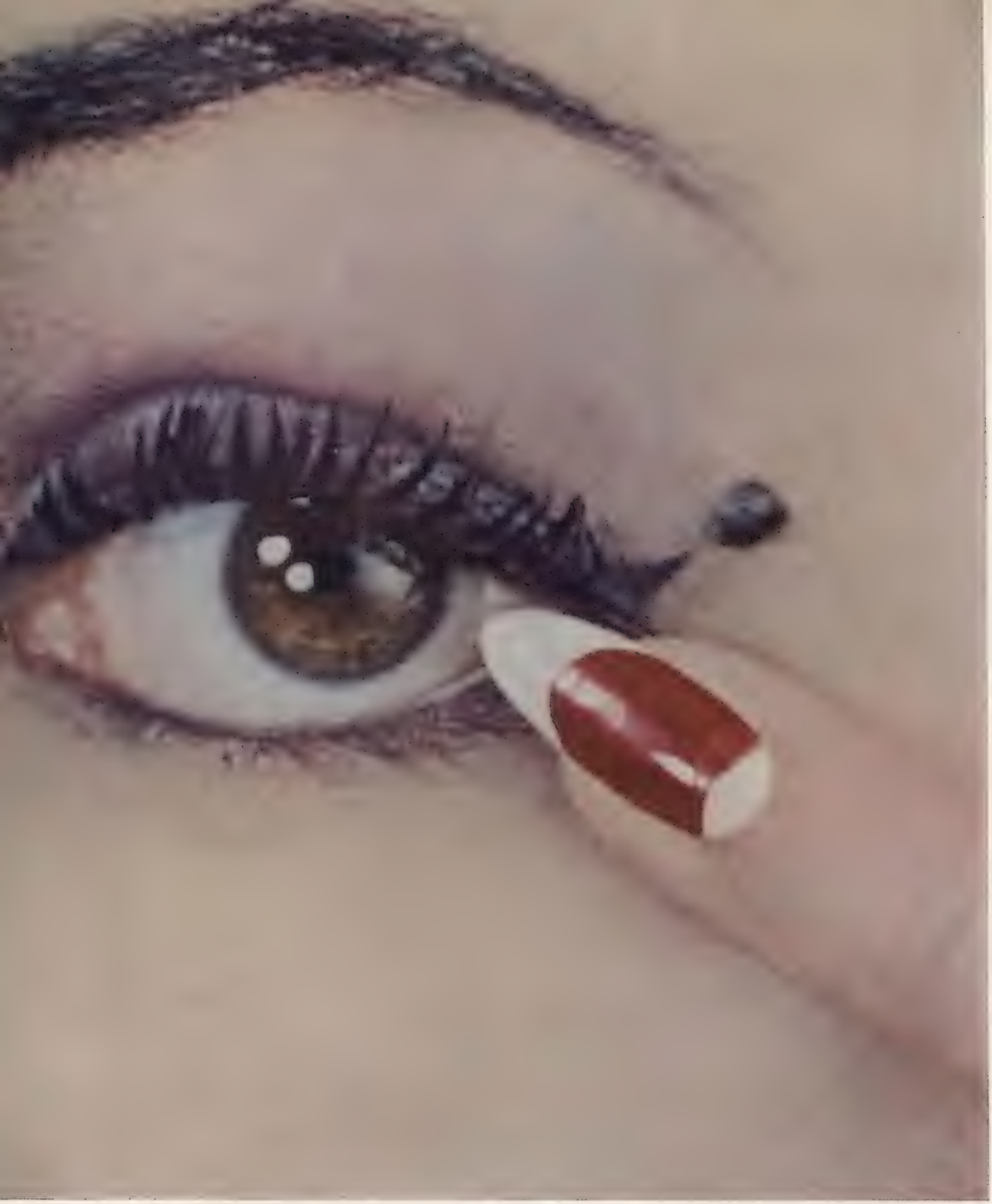
*Accepted by the Committee on Cosmetics of the American Medical Association*

# VOGUE'S

**This issue**
**is about beauty.**
**But there's only**
**one way to take a**
**beauty treatment,**
**and that is—**
**personally.**

**So that is why this Eye View is an "I" view. As you turn the pages of this issue, you will find Beauty Guarantees, modelled in the third person. But the real guarantee is, of course, only what "I" see in the mirror, and what "I" see in the eyes of others. All beauty is vanity—of the nicest sort, we think. For the assurance of beauty in oneself is a happy thing for others to see. And a normal amount of egocentricity about make-up, and coiffures, and skin care, and diet, and the most flattering clothes, is, fortunately—normal. So, following, is beauty advice for "I," shown on "her," from the editorial "we."**

# EYE VIEW



PENN

THE MAGNIFIED EYE

# BEAUTY GUARANTEES

The first, the best, the only universal Beauty Guarantee—is the eye which knows beauty when it sees it; and keeps it in clear focus, ever after. It's the eye which does not become glazed by the familiar, nor fooled by the new. For the familiar has a way of endearing itself—and becoming *so* familiar it seems right, even when it's wrong. The new has a way of catching the eye—and looking so new it seems right, even when *it's* wrong for you. But if the eye is magnified in a point of view about beauty, if it keeps a gaze fresh and appraising, it can be trained to tell when the moment has come to discard ruthlessly an old flatterer, or to take up eagerly some new pretender. Every eye, with its lens wide open for beauty, has its own specialties. There will always be a favourite colour, a favourite silhouette, a favourite coiffure, or a favourite trick of make-up—that will outlast many changes of fashion. (Though these favourites should never outlast the change in you, that might make them changelings, too.) Beyond these personal Beauty Guarantees, are the blandishments which are anyone's—just for the choosing. Some of these are photographed on the following pages; and all are to be considered as make-up, though they are fashions—and in fashion now. But these are only some of many; and many others we remind you of, here. For instance: The shadow of a big hat brim. The soft, pretty-making quality of a dark fur against a powdered complexion. Pearls, and the way they have of lending their subdued lustre to the skin, heightening their flattery when mixed with glitter. The trick of pinning some brilliant jewel at the neckline, to define the face contours which have lost their clarity. The choice of navy blue instead of black, when you are tired, or getting Mrs. Exeter-ish. Lace: young, as a collar; eye-catching around the shoulders, as a stole; a scene-stealer, thrown over the hair, as a mantilla. Fresh carnations, pinned high on a severe little collar. All the underpinnings which help to give you the figure you haven't, but want: the carefully-fitted brassière; the flippant crinoline. Spectacles, with frames to match your dress, lenses to match your eye-shadow. Longish white gloves to make every movement of the hands a *gesture.* And our own American native rite, the sheerest stockings in the world.

**MAGNIFIED:** a new eye make-up. Black mascara, overlaid with mauve mascara. The outline of the eye traced in black pencil, overlaid with mauve pencil. The eyelids tinted with "Mauve Frost" shadow (which has a frosty *under*lay of silver). All, by Revlon.
**MAGNIFIED:** a new make-up for fingernails. On a pointed nail, a wide and whitened moon, a wide and whitened tip. And a curved band of opaque, true red. The colour is Revlon's new brilliance, "Love That Red," here brushed over their "Prolon" nail conditioner.





**A mist of blacks near the face.**

**Shadowy hat, shadowy veil,**
**above a deep and definite V line.**

*Above:* Anyone who understands about a black mantilla, a velvet beauty patch, understands about this. Something soft and black against the cheek means a more beautiful, more delicate complexion. This case: cap, with a brush of tulle, by John Frederics. Dyed fox stole, Maximilian; Holt Renfrew of Canada. *Opposite page:* Guaranteed that a black shadowy hat is a frame and an aura for beauty. That an eye-veil brightens eyes. That a bare throat in a portrait neckline is as romantic as Romney. Black felt hat. Silk taffeta dress, by Ceil Chapman, $80; Bendel's Young-Timers. Unseen ingredient: Bendel's "Etoile Filante" perfume. Dress, also at Neiman-Marcus; I. Magnin.

**Beauty guarantees** *continued*

FRANCES MCLAUGHLIN



**Sure-fire**

**strict black, white points**

# Beauty

**guarantees** *continued*

*This page, left:* An *nth* degree of neatness, blackness, whiteness; eye-stopping, in fact. Example: black rayon velvet suit, with white piqué, by Anna Miller; Saks Fifth. Gloves by Fownes; Franklin Simon. *Below:* From the men: "any collar as long as it's white." Light for the face, for an all-black costume; worn best with close hair, a strict hat. Example: in silk taffeta Shantung, $8; earrings by Bogoff, $4 plus tax; both, Bergdorf Goodman. Hat by Mr. John. *Opposite page, above:* Evening tradition—for reasons of beauty. This example: Emba mutation mink cape; Maximilian; Holt Renfrew of Canada. Unparted coiffure by Mr. Fred of the Breck Salon. *Below:* Guarantee for any figure: black cardigan with a focus of rhinestones and crystals at the neck. Example: cashmere sweater by Hadley, $75; Saks Fifth.



**Big white surprise; all-black costume, smooth hair, strict hat**

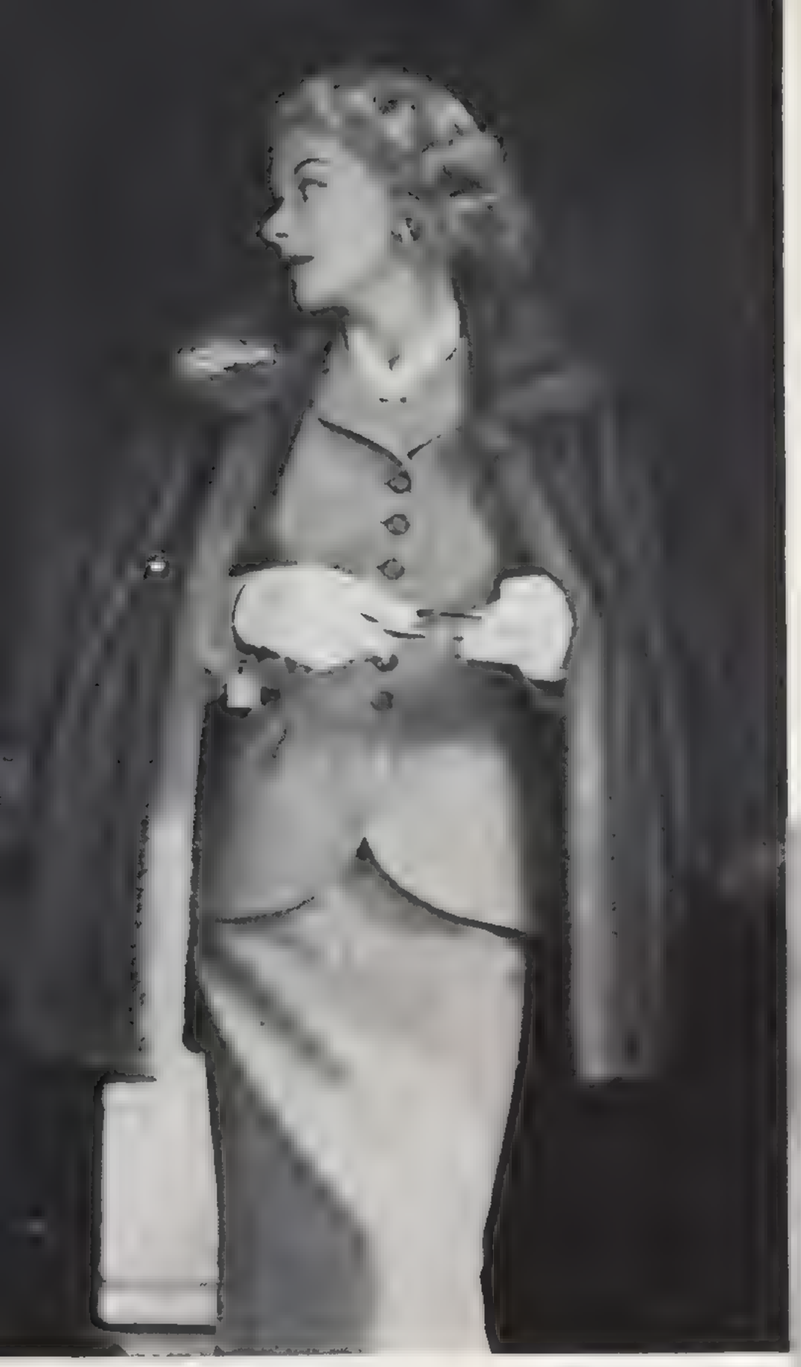


PAGES 80-87 PHOTOGRAPHED BY FRANCES MCLAUGHLIN AT JOHN BRADEN'S APARTMENT

**White fur;**
**glitter in the hair.**
**Here, one of the new un-parted coiffures, by Breck.**

**Strict black sweater,**
**with a necklace as the glitter**





Tweed, mink,
white, gold:
an unbeatable
beauty basis.



Pale fur on
dark wool—
good design
day or evening.

# Beauty

**guarantees** *continued*

*Opposite page, top:* Tweed, mink, white, and gold . . . need more be said? Worn with white gloves, scarf, gold jewellery, and glasses; a brown British wool tweed suit by Handmacher, $70, Lord & Taylor. Wild mink coat; Maximilian; Holt Renfrew of Canada. *Below:* Pale fur by the face, almost make-up. Blue dyed fox stole; Maximilian; Holt Renfrew of Canada. *This page, top:* This is sure-fire; see for yourself. Example: rhinestoned helmet of coarse veil. Mr. John. *Below:* Pretty-ladyism: soft hair; a *décolletage;* pink roses (Flower Modes, $5; Bonwit Teller).

FRANCES MCLAUGHLIN



**The most unblushing flattery yet—**
**sparkle-spattered coarse veiling coif.**





**Softer, longer hair;**
**the off-shoulder line;**
**décolletage flowers.**



**Tulle and pale and misty—all beauty promises.**

**Black velvet bloom;**
**white ermine excitement.**

*Above:* This is likely to be the way you never looked prettier than. A cloud of tulle around the shoulders is a beauty treatment all by itself; the question of *which* pastel is as individual as the question of which face powder. This dress happens to be: pale mauve William Winkler nylon tulle, with fuchsia flowers; at Henri Bendel; Frost Bros.; I. Magnin. *Opposite page:* Black velvet is a thing that everybody from Mrs. Exeter to her grand-babies should understand. Black velvet with ermine is that much more so. Here, for instance, is a new long dinner suit, with a white chiffon bodice, a close little jacket; romantic enough per se to be a beauty guarantee; by Ceil Chapman in rayon velvet; at Jay Thorpe.

**Beauty guarantees** *continued*

FRANCES MCLAUGHLIN







FRANCES MCLAUGHLIN

## THE PARTLESS COIFFURE

You can't just comb it that way. It must be set that way. And it may take several weeks to train that way—if you have worn one hair-part for years. But here it is, the newest, prettiest, softest way you could wear your hair—absolutely partless, flowing, not pinned down anywhere, and brushed, rather than combed to keep the line. *Above:* Charles of the Ritz does a partless coiffure, all line, all simplicity, with one alluring dip at the side. Short chiffon evening dress, of Enka rayon and acetate, by Miss America; $135. Saks Fifth; Filene's. *Opposite:* Emile, of Dorothy Gray, does a partless coiffure with almost-short material; short hair, waved across, brushed up. Green satin ball dress designed by Ceil Chapman, $155. Altman; Garfinckel's; The Dayton Co. For details of make-up, see cover. Van Cleef & Arpels jewels. And the Shantung fan, $7.50, at Altman.

COFFIN



# ROYAL TRAVELLERS

When Princess Elizabeth and the Duke of Edinburgh travel 10,000 miles across Canada in their Royal train, they will have far less elaborate arrangements than were made for a simple journey from Scotland to Windsor Castle by Queen Victoria, the great-great-grandmother of the Princess. In Canada, the Royal couple have a ten-car train, of which the two for themselves are those of the Governor General, His Excellency Viscount Alexander of Tunis. The other eight cars are for the retinue of sixteen which includes a single lady-in-waiting, a private secretary, a personal maid, a valet, a housekeeper, a Royal page, and a private detective. For the first time, Canadians and some Americans will see the most famous Princess in the world—that miraculous "wild-rose complexion," the eyes the blue of delphiniums—and the extraordinary charm of the Royal couple.

*Opposite:* **Princess Elizabeth and the Duke of Edinburgh, on their Canadian visit, plan a 48-hour stopover in Washington.**



LONDON AND NORTH WESTERN RAILWAY.

ARRANGEMENT OF CARRIAGES

COMPOSING

HER MAJESTY'S TRAIN

FROM BALLATER TO WINDSOR,

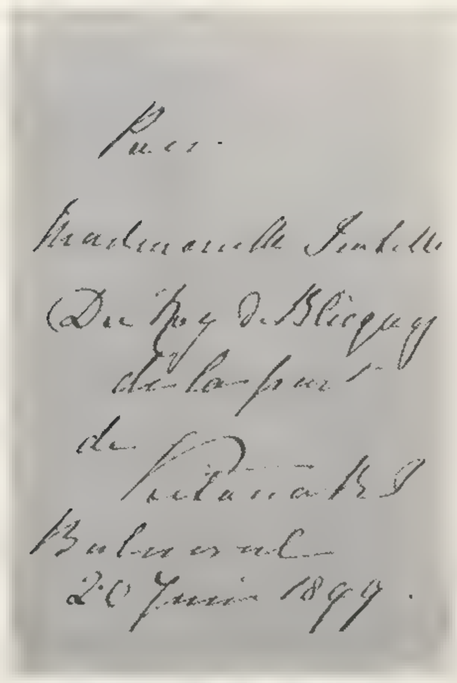
ON THURSDAY, THE 22ND, AND FRIDAY, THE 23RD JUNE, 1899.

| ENGINE | VAN. No. 210. | CARRIAGE No. 870. | SALOON. No. 73. | SALOON No. 50. | Her Majesty Royal Saloon. | SALOON No. 56. | SALOON. No. 153. | SALOON. No. 131. | SALOON. No. 71. | SALOON. No. 72. | SALOON. No. 180. | CARRIAGE No. 306. | TRUCK. No. 100. | VAN. No. 272. |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | < 195 feet 8 inches | | | | >< | 400 feet 5 inches | | | | | | | | > |

McCorquodale & Co., Limited, Curlington Street, London, N.W.

*Above:* **Queen Victoria's Royal train.**

*Below:* An inscription by Queen Victoria to Vicomtesse Antoinette de Bellaigue's mother, when she was Mlle. du Roy de Blicquy, lady-in-waiting to Princess Clementine of Belgium, a visitor in 1899 to the court of Queen Victoria.




When Queen Victoria travelled, matters were quite different, in the England of 1899. For a simple journey from Ballater to Windsor, a printed chart, with a delightful drawing of the fourteen-car train itself, was made out, with every passenger listed in his or her proper place. That train contained the one Royal Saloon for Her Majesty; special carriages for the men servants, one for the dressers and ladies' maids, one for the Indian attendants, one for pages and upper servants, two for people merely labelled directors, and eight saloons for fifteen members of the family and its guests. Among those guests were Princess Clementine of Belgium and her lady-in-waiting, Mlle. du Roy de Blicquy, whose daughter, Vicomtesse Antoinette de Bellaigue, now lecturing in the United States, was for a time French tutor to Princess Margaret Rose and to Princess Elizabeth. Like her great-great-grandmother, Victoria, Princess Elizabeth speaks beautiful French, a matter of great moment in French-Canada.

KEYSTONE

# RETURN OF A PRODIGAL

**Poetry and the theatre . . . by the author of the new poetic-drama, "A Sleep of Prisoners,"**

**CHRISTOPHER FRY**

I AM going to write about the return of a prodigal, to enquire into the nature of this prodigal and try to find the reason why he left his father's house and why he returned to eat, we hope, the fatted calf. My subject is poetry and the theatre, and until comparatively recently, as the generations go, they were seldom apart. Then came the years in the wilderness, the thoughts turning back every now and again to what was left behind, and presently the return home, by way of what perhaps I may call, without disrespect, an outhouse at Notting Hill Gate.

It is another story also. It is the story of Europe's conversion to an ostrich life, the head going deeper and deeper into the sand of material prosperity and rationalism. And a symbol of all this, of both stories, might well be stage furniture. Pass quickly across your inward eye, first of all a stage empty of anything but actors, then a stage on which a bench, a chair or two, a stool or a throne, come and go; then the more regular furnishings of the Restoration and the eighteenth-century comedies; lastly, the detailed, realistic drawing rooms which came in with the Bancrofts, where imagination can hardly stir a step without falling over a footstool, and which achieved an honourable *rigor mortis* in the diagrams of Samuel French.

I am not proposing to go far back into history. We can step off from the Elizabethans; and that is no farther away than four times the life of my Aunt Bessie. A porter who carried my luggage to the Cornish Riviera Express said to me as we walked down the train: "When you're as old as I am, and you had a father who was old, and your grandfather lived to be a hundred, you soon get back to the Battle of the Boyne 1690." The one addition we have made to mythology in our century is that myth, the Modern Man, and oddly enough we have made it at a time when we are most obviously caught in the toils of the old Adam. Perhaps we have raised up this myth to give ourselves distinction when all about us is indistinct. The figure emerges grey, bloodless, ridden by anxiety and guilt, too busy for any significant action, spread-eagled between scientific progress and spiritual decay. A myth is an over-all apparition, and as an over-all apparition this figure has truth. But it is not ourselves; it is the myth not the man. If it were the man I should not be writing of poetry in the theatre. Poetry would be out of the picture, because poetry, both lyric and dramatic, both praising and despairing, is the will to sing.

I have promised to try to write about the nature of the prodigal. It can only be an attempt because the nature of anything always manages to avoid us. It is this, it is that, it is the other, but why? We call this landscape, this object beautiful, but why do we think so? What is this word beauty, which has been so manhandled it no longer has all its former worth? We try to explain. In the landscape the line of the hills is complete, inevitable, satisfying; the disposition of light and shade, of contrasting colour, has balance, proportion; that unit of scarlet, or the unexpected shaft of sunlight, electrifies the rest. But "complete," "inevitable," "satisfying," "balanced," "proportionate" to what? Why does such harmony find us ready to welcome it, unless related to our natures. Why do our natures have this response? We have no answer. It is in our making. And without that answer we can not know the nature of what we make. What is certain is that poetry is authentic to some considerable mystery in our origin. Prose can lie, but poetry—if it is indeed poetry—can not. The words, by being true not only to what they say but also to what can only be apprehended, become poetry. It is what Keats meant when he wrote his difficult sentence "Beauty is truth, truth beauty."

There were three reasons for the flight of poetry from the theatre. The first, a natural exhaustion after the vigorous forty years, Elizabethan and Jacobean. The second, the staggering blow inflicted by Shakespeare's genius, which stunned all possible future poet-dramatists before they had even been conceived. The third, that the accent of living changed from the adventuring soul to the body's welfare. God was changed from being as it were a magnet attracting the steel of the spirit, to the absentee boss of a welfare state.

In the brave new world, the Restoration theatre, the spirit became *esprit*, and as such did very well. But we have only to compare two comedies of a similar order, *Love's Labour's Lost* and *The Way of the World*, and we can see what has gone: an instinctive apprehension of our nature, apprehending and



CECIL BEATON

apprehensive in the modern sense; we have gained verisimilitude but we have lost truth. And from this time on, the furniture of life fills the room up of the absent child. I don't mean, of course, that poetic apprehension was lost to the world altogether: but it was the poet in the privacy of his study who held it. The public temperature was adverse, and the theatre is like a thermometer. The poets of the great forty years were almost all dramatists. Life itself was the poetry, poetry was at one with action; there was no cause then to recollect it in tranquillity.

Let us think for a moment of the three hundred years of prose that have followed, and take a look at the prodigal's frequent backward look towards home. What seems most constant is a paralyzing memory of Shakespeare, a kind of Œdipus complex with Shakespeare as mother, which made even the most mature poets curl up as though in a womb as soon as they wrote for the stage. And what is most odd, it is a pre-Shakespearian womb they curl up in. Ignoring one of the greatest gifts that Shakespeare gave, the development of blank verse into a flexible speech rhythm, they go the rounds of their iambic pentameters as though the Master had written nothing after *The Comedy of Errors*. John Dryden escaped in his own way. Shelley, in *The Cenci*, was curled up, but with such an air as might mean he would lie like that anyway, womb or no womb. Beddoes fought a prolonged, if desultory, battle to uncurl (he said "We must not write like the Elizabethans") and in the effort got himself into a baroque plait, from which he could only extricate himself by cutting his throat. It was a pathetic end to an odd, unhappy *(Continued on page 150)*

*Above:*

**"A Sleep of Prisoners," the finest and the only religious drama by Christopher Fry is being performed at St. James' Protestant Episcopal Church on Madison Avenue in New York, exactly as it was performed at the church of St. Thomas, Regent Street, London, this past summer. In this verse play, with no scenery except for four bunks set around the altar, four soldiers, who sleep and dream and wake during a night of battle, have visions of themselves as Cain and Abel, as David and Absalom, and as Shadrach, Meshach, and Abednego. Above: three of the soldiers, Stanley Baker, Hugh Pryse, and Denholm Elliott.**





Laughing crowd, invited to this "*Fête Populaire*" by posters all over Venice; they ate and drank and danced under the yellow carnival lights.

## 18TH-CENTURY VENICE RECREATED FOR A GREAT BALL

Carlos de Beistegui, a patron of the arts, whose father was once Mexican Ambassador to Madrid, gave Venice, in September, a magnificent 18th-century masquerade ball. It was undoubtedly the most sensational party in many years and the most talked over, with newspaper columnists taking a stand for and against it as though it were a project of the U. N. Security Council. The ball was actually both a housewarming for the recently restored historic Palazzo Labia, and a fête for the people of Venice. To the ball came some 1,200 friends from all over the world and some 10,000 Venetians who had been bidden by Beistegui's posters, placarded all over the city, inviting them to a *Fête Populaire* on the piazza outside the Palazzo Labia on one of the smaller canals. That night, in the great Venetian tradition, the piazza glowed like a fair, with booths and Punch-and-Judy shows, and everyone ate and drank and danced under the yellow *(Continued on page 170)*

In the Palazzo Labia's superb Tiepolo room, the Honourable Mrs. Reginald Fellowes, representing America, 1750, in a yellow costume by Dior, who was inspired by an 18th-century tapestry of the continents, hanging in the *palazzo*. Holding the parasol, James Caffery.

CECIL BEATON



The tableau-entrance of Lady Diana Duff Cooper and Baron de Cabrol, as Cleopatra and Mark Antony with their suite, exactly as portrayed in the Tiepolo masterpiece in the *palazzo's* Tiepolo room.

**VENETIAN BALL** *continued*



Carlos de Beistegui, the host, as Procurator of Venice, towered eight feet tall, wore brilliant red silk, a great wig.



Mme. Arturo Lopez-Willshaw as the Empress of China.



M. Arturo Lopez-Willshaw as the Emperor of China.



The Duchess d'Ayen with General Sir Humfrey Gale and Donna Mary Colonna.



Mrs. Winston Churchill and Gabriel Volkoff.



The firemen of Venice, in harlequin costumes, forming a pyramid like those in the great Venetian frescoes.



The happy arrival of the guests in gondolas, the spectators along the Grand Canal applauding.



The *Roman Noir* tableau, designed by Lila di Nobili; *left to right:* Count Brandolin, Mme. Jean Ralli, Donna Irene Medici, Signora Alessandro Perone, who was Natalie de Noailles, and Countess Brandolin.



Gene Tierney with Prince Ranieri Bourbon del Monte; she a peasant, he a Turk.

PHOTOGRAPHS BY CECIL BEATON AND DOISNEAU



## VENETIAN BALL, MYSTERIOUS AND STRANGE *cont'd*

*Above:* The Giants; the black-and-white costumes (fourteen feet tall) for the Salvador Dali-Christian Dior entrance, preceded by a dwarf. *Opposite:* The three mystery ladies who never took their black masks off; actually, they were Countess Edouard de Ribes, Donna Cora Caetani, and her sister, Donna Franca Antinori.



DOISNEAU



**Mrs. T. Markoe Robertson**

Mrs. Robertson, Chairman of the Hallowe'en Ball for the benefit of the Hospitalized Veterans Music Service at the Waldorf Astoria on October 31, has long been interested in this work, a phase of the Musicians Emergency Fund. The Service has given free musical instruction, either in wards or privately, to some nineteen thousand men in thirteen major Government hospitals. To further this necessary therapy, a women's committee and Mrs. Robertson have organized this ball. Mrs. Robertson, a warm, responsive woman, with laugh crinkles at her eyes, is the wife of the distinguished architect, has six grandchildren, and two sons, Anthony Drexel Duke and Angier Biddle Duke, the latter, special assistant to Ambassador Stanton Griffis in Madrid.

HORST





CECIL BEATON

**Mrs. Stanley M. Rumbough, junior**

Mrs. Rumbough is co-chairman of the 1951 fund-raising campaign for the New York City Mission Society which cares for children, and their families, in the neglected districts. (Ever since the founding of the City Mission in 1812, there has been a Rumbough on the Women's Board.) This year's activities include a theatre benefit on October 25, at the Plymouth Theatre, of *Love and Let Love*, starring Ginger Rogers. Mrs. Rumbough's private project, which she organized, is the teaching of English to some of the City Mission's immigrant parents. Serene, blond, and a clear beauty, she is the mother of two small boys, lives the year 'round on Long Island.

# NICE WAY TO LOOK AT A FASHION COLLECTION



PALE BLUE SATIN WITH CRYSTAL



WHITE ERMINE STOLE



THE WOOL DAY DRESS



BLACK CUT VELVET



LATE-DAY SILK SUIT



PALE SATIN—LATE-DAY



ELEGANT "SEPARATES" LOOK



Dancing to Meyer Davis' music



Mr. and Mrs. Adam Gimbel

This season, Sophie of Saks Fifth Avenue (who is the wife of Adam Gimbel, Saks Fifth's president) showed her made-to-order collection in a way new to New York. She made a supper-party of it—and held the party in the shop, which was transformed, for the evening, into a bright cabaret; the fashion show itself was an entertainment. Above, a glimpse of the party part. Below, and on the opposite page, a look at the fashion show, which starred, as is characteristic of a Sophie collection, the famous "little suits", tailored but soft, day and late-day; the deceptively simple, elegant, wool day dresses; and the ball dresses (reliably beautiful) which have become the pillars of many smart women's evening wardrobes. Sophie's this-season news was, first of all, in the number of big-beautiful-evening dresses. Her short evening dresses were usually not for "big evenings"; most of her real ball dresses were long and full; a few were narrow-skirted (one was a shimmering blade of green). She showed much jet, much embroidery, much of a look-pretty look; small, shaped, flattering furs, and much white.



SLIM SOPHIE SUIT



VELVET—FITTED, FLARED

TULLE WITH JET

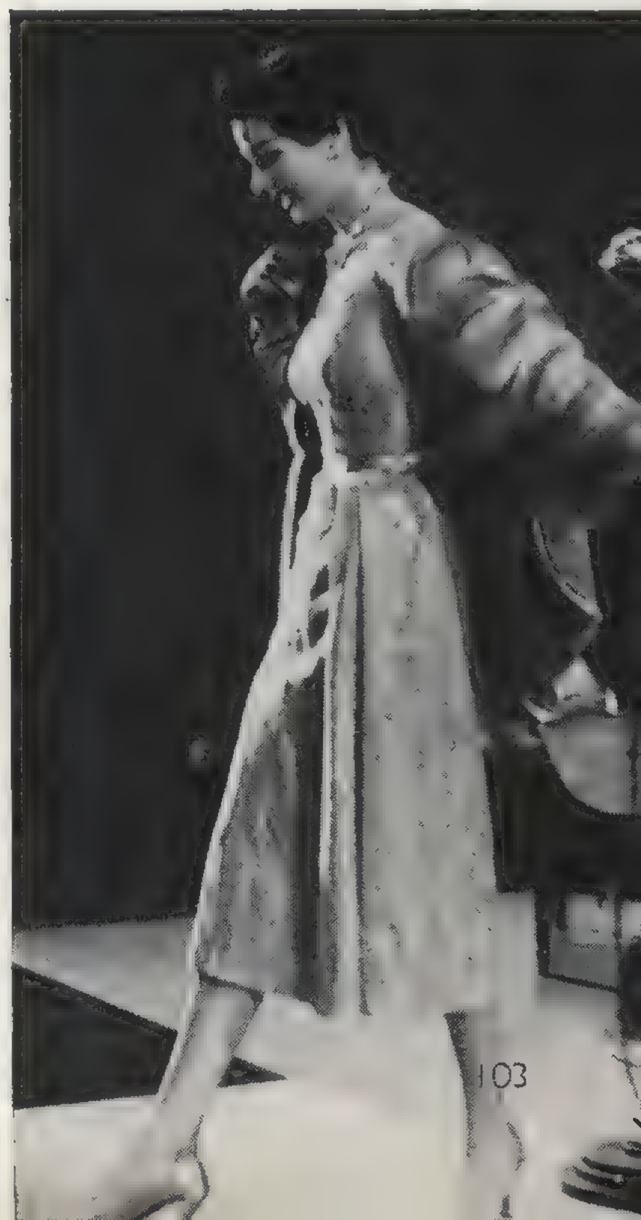


PHOTOGRAPHED BY JOFFÉ



EMERALD SATIN

PALE LAMÉ AND MINK



## NEW SCHEME: BLACK, WHITE, AND REDS. NEW RED: COTTON CARPETS.

The newest carpet is a red one; the newest red carpet is made entirely of cotton; and the newest red cotton carpet is rolled up in the photograph opposite. This weave, this depth, this very carpet looks this handsome way because, for one thing, it was woven on a wool-carpet loom, woven thickly, seriously, luxuriously, and then backed with a rubberized business to make it skidproof. (More about this carpet in a minute.) Now. The red carpet is the beginning of a plan that goes on into a room of black-black, chalk-white, and *several* shades of red, from lipstick-red to persimmon to red-yellow. The walls could be painted chalk-white (but here, extract a promise from your painter that the paint he uses will stay white—more a matter of paint-quality than of soot-precipitation reports). You might choose to use wallpaper—all wallpaper, or some wallpaper—and here we see black-and-white stripes, a black and white architectural pattern, or a small gold-and-white motif. You might have some one area of black-and-white rubberized tiling. You could upholster in velvet or silk or cotton or wool. But look at all the shades of red in any zinnia garden, first, and bring the colours *in*.

The black-and-white-and-red idea can be worked, we think, in a small space *or* a large space, in the city *or* in the country, in a house *or* in a flat. It's a good plan for contemporary furniture, of course—but it could be a part of the Classic Revival (shown on pages 110-111 of this issue of Vogue); is the cleanest, crispest plan to come along on the wave of lighter, clearer wall colours.

*Everything shown on the page opposite* can be ordered through your decorator—here is how you can identify: The rolled carpet, rubberized-back, cotton depth, is Mohawk's "Plantation." Just below it is Gulistan's clipped-look "Sheffield," another cotton beauty. And at right, below, is the pinky, fluffy cotton carpet made by Masland. The wallpapers read this way: charcoal-and-white stripes, by Louis W. Bowen. Black-and-white architectural paper, "Roman Arch," by Piazza Prints. And the gilt-on-white Empire motif is "Palmette and Daisy," by Josephine Howell, at Louis W. Bowen. Fabrics: pinned against the wall, red cotton velvet; Cheney Bros. On the table are piled four silks: at top, a brocade from Greeff Fabrics; then three luminous silks from Siam, all from Thaibok Fabrics.

## DECORATING NEWS—

### Points to look for, on the next seven pages

**1.** The black, white, with reds—colour scheme for a room.

**2.** The room-of-his-own idea, begun in Vogue last April, with a new chapter in this issue.

**3.** The Classic Revival in furniture.

**4.** New solutions for the space problem—furniture to scale.

**5.** For a beginner, a bride, a list of what silver she'll need, on pages 138-139.

**6.** And for décor-value, the new at-home clothes, pages 112-115.



RUTLEDGE



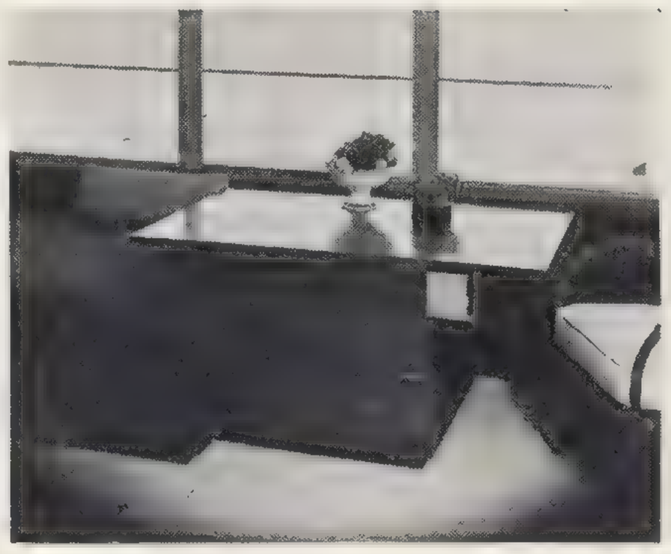
Desk, facing the sea view, is built into the bookcase and radio cabinet at left; is of the same highly-polished Cuban mahogany as the panelled wall.

RAWLINGS

Right-angled couches are beds by night.
Louvered shutters are drawn over wide picture windows.



Top of chest opens to make a tray or tea table.



Top of one of the nested tables opens wide.



# ISLAND STUDY OF JOHN HAY WHITNEY



Deck surrounding three sides of the study



View from the deck

This is an island room, a self-contained place apart from the mainstream of a gay and busy house on a rugged, rocky island shore. Primarily, the house is the centre of a summer life; in the late fall it's used for shooting; and the rest of the year, off and on, for week ends. One of the big reasons for this island room is that, with its outside staircase, connecting bath and dressing room, it can, on week ends, be the only part of the house that is opened. Designed by Ted Sandler, and as neatly fitted together as a puzzle box, it is, first, a man's room; a place to work, study, read, talk, sleep, or just relax and look out the windows to the sea across the sound. It is an uncompromising expression of a man's ideas of comfort: sheer, solid, with no inch an exception; no inch unused or unnecessary; nothing further away than arm's length. The low-scaled furniture gives an unobstructed view of the sea from anywhere in the room. The colour scheme is summer-winter. For instance, in summer, with the windows open, the room is as wide as the horizon, as cool as the breezes that blow in off the water. The cool colours begin with the sea's colours: soft turquoise shutters; challis curtains in seaweed greens, a seaweed pattern; the right-angled couches covered in dark green twill; an oyster-white woven carpet. At night and in the winter, with the louvered shutters closed and the curtains drawn, and a fire in the marble fireplace, the room is as cozy and snug as a cove in a storm. The walls are panelled in warm Cuban mahogany. Of the same warm wood: the great bare hard-working desk, the chest, the nested tables, the woodwork. The chairs by the fireplace are of polished Malacca, with lemon cushions. The brass fire tools, like the rest of the furniture in the room, were designed by Ted Sandler. The space, 18′ x 15′, has been handled with ship's-cabin inventiveness. For reading: arms that pull down from the head of each sofa-bed; book troughs in the window-sills; outsized gooseneck lamps. For eating: nested tables, chest with open-out top. Desk has within reach both the built-in bookcase and the radio-phonograph.

The marble fireplace; lemon-cushioned Malacca chairs

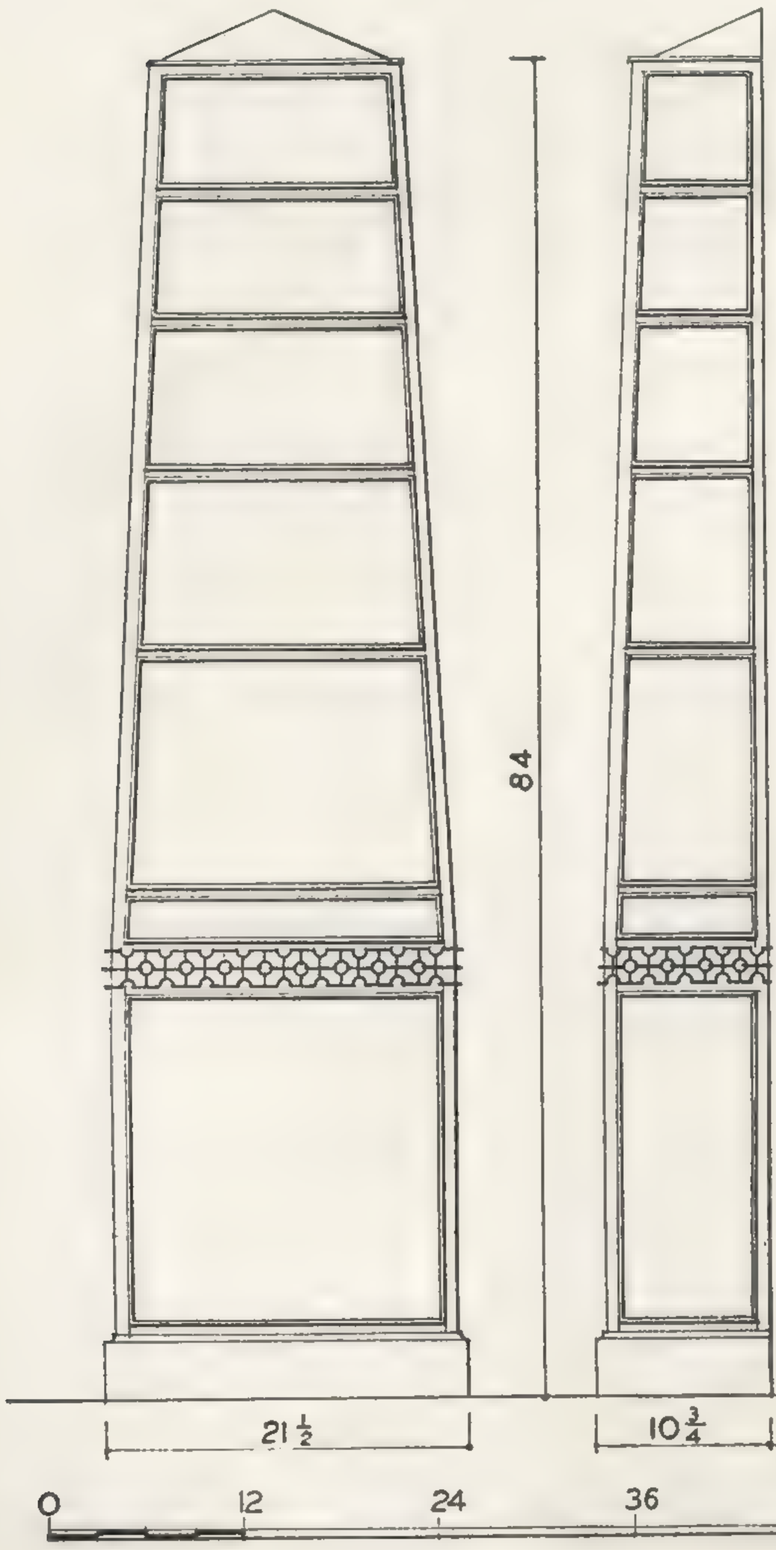


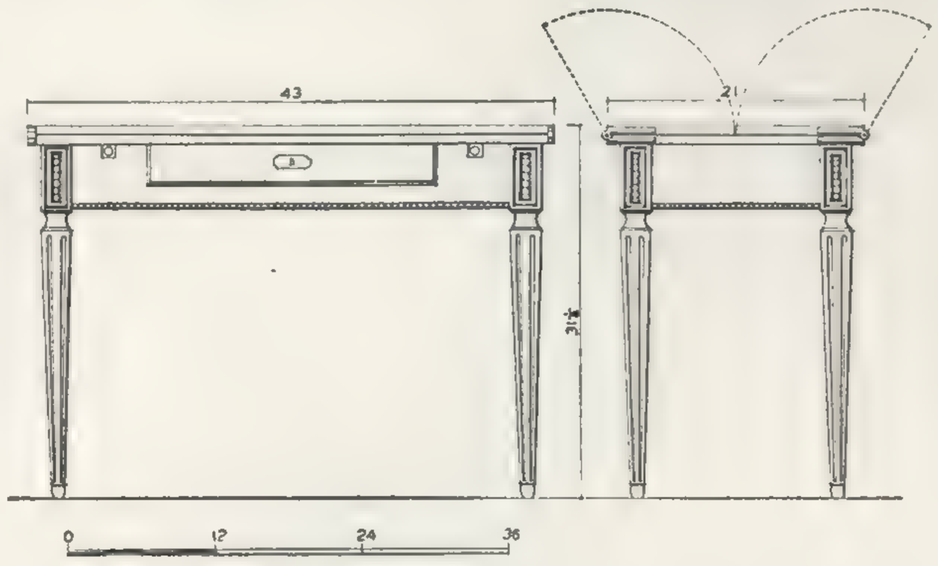


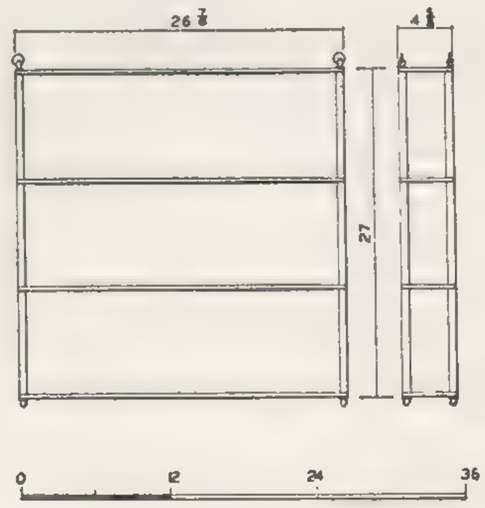
10′ wide; 16′ long dining room. Dark grey walls. Champagne curtains. Gunmetal mirrors. The obelisk bookcases are on shallow cabinets. Refectory dining table; mahogany hunt board; black lacquer chairs.



78″ wide stair hall. White walls. Red carpeting. Black balustrade with a brass handrail. Against the walls: an urn fountain; a collection of old musical instruments.




**SMALL SCALE; SMALL SIZE**

There are two ways of thinking about the small room, and chances are, unless you live in an auditorium, you'll have to think about one at some point. You can either cut down on the number of pieces (see the preceding pages) or on the size of the pieces. (Of course, the Collyer brothers chose to do neither.) The rooms on these two pages are all small. Two are rooms at all only by the grace of fold-back instead of swing-back doors. The first three across the top are from the town house (a converted garage) of decorator Mrs. Gertrude R. Jarvis. The foyer and the rooms at the right of the opposite page are views of a one-room apartment decorated by Vincent Falasco and Howard Smith. The only thing that convinces your eyes of the smallness of these rooms is the figure on a tape measure. What really *trompes* the eye is the pleasant profusion everywhere of furniture, pictures, bibelots. The key is the scale: everything narrow, shallow, or small; scaled to one another. scaled to the size of the room.



5′ wide; 8′ long dressing room. Actually the passage between bedroom and bath. *Trompe-l'œil* murals. Brass dressing table. Two fruitwood chests, one on the other. Folding screen, substituted for swing-back door.



4′ 6″ wide foyer. Grey board and batten walls. The chandelier, a green and white victorian cage. The door, folding shutters. Tiny bleached console table; small iron chairs, with green cushions.







*Right:* Venetian secretary, black and white outside; green and white inside; scaled to small room below.

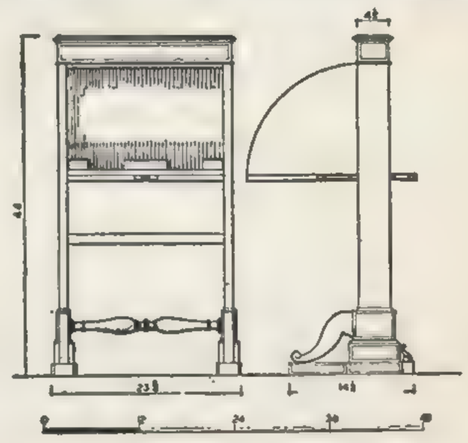




*Below:* 13′ 6″ wide; 18′ long living room is black, white, with scattered reds. Low black lacquered chest has storage space. Table, in back of white-covered mahogany Empire sofa, opens to seat six.

More points: most of the pieces, though small, are important. Woods are rich; colour is deep; detail is precise and careful; fabrics are silks, tweeds, thick and interesting. The carpet, for instance, in the dining room on the opposite page, is black needle point, fresh with flowers. Mirrors reflect back on themselves; reflect, often, crystal, light, banked flowers. *Sketched around these pages:* Small furniture, scaled to rooms no bigger than the rooms shown here, and drawn to a scale of inches. Beginning on the opposite page and continuing clockwise, Chippendale obelisk bookcase of mahogany at Ruby Ross Wood. Louis XVI dining table of walnut at Olivieri Antiques. Hanging bookshelf of mahogany and brass at Bergdorf Goodman. Louis XVI child's chair of fruitwood, from Past & Present. Pine spice chest and chair of English beech with a wicker seat, both Roslyn Rosier's Town & Country Antiques. Brass floor lamp designed by Ted Sandler; Waldron Associates. Rosewood desk at Burge-Mavro.





PHOTOGRAPHS BY KERTESZ — DRAWINGS BY RIEGER



## THE CLASSIC REVIVAL REVIVAL

There is, this year, a strong Classic Revival revival in decorating trends. It's a backward look at the joining years of the 18th-19th centuries when all Europe and America were taking backward looks at earlier civilizations. Why this revival? Why now? It was a period of discipline and grace in design; of strong texture—or strong colour—or strong absence of colour—or strong line. In other words, it was a period with a certain emphasis on spareness and clarity. This may sound familiar, because it is: Classic-Revival furniture and designs are in many ways natural relatives of contemporary design, and, on the whole, easy to mix with same. Another reason for this revival is the quantity of versatile, small-scale furniture—particularly among the Italian Directoire (Roman motifs, back to Italy by way of France), and Biedermeier designs. Biedermeier, once the furniture of the "bourgeois," and named for a cartoon character, looks right today; the light, warm woods, the simple lines, the un-monumental scale, and the simple practical ways of, say, a tilt-top table, are music to modern living plans. Here are some Classic-Revival-inspired steps to decoration.

*Above:* The wallpaper at the left: charcoal classic designs on white; from Piazza Prints. Next to it, an off-white Belgian linen panel printed in black, from Patterson Fabrics. On the floor, black and white, as-if-marble, rubber tiles from Harry Heidenreich. The chair, a reproduction of an English Regency "spoon" chair, in bleached mahogany stencilled in black; from Tradition-or-else. On the chair, a silk damask in gold and black Empire design, from Cheney Bros. The table is an antique Biedermeier tilt-top from Roslyn Rosier's Town & Country Antiques. Above and behind it, a French Empire urn from Past & Present. Under it, a Louis XVI design, charcoal-printed on white cotton, from Schumacher. Wrought-iron Empire shooting stick from Sydney Brown.

HORST

*Above:* At the farthest left, a glimpse of an Empire pattern, gold on white wallpaper, from Nancy McClelland. Then; three chairs: the first, a Biedermeier reproduction in fruitwood; at Barclay Square. The centre chair, a modern version, in fruitwood and black leather, of an Italian Directoire chair; by Baker Furniture. The chair at the right, an English Regency "spoon" chair painted black, from Roslyn Rosier's Town & Country Antiques. On the floor, diagonal rubber tiling from Harry Heidenreich. On the back wall, left: wallpaper in strong Empire-green and shiny black, from Robert F. Lehr. Centre: paper based on classic designs, sepia-printed on pale blue; Nancy McClelland. Right: a "*trompe-l'œil*" architectural-print wallpaper from Thibaut. The sofa is a small French Directoire piece upholstered in coral Italian silk, from Past & Present. Over it is spread a heavy yellow silk damask; draped on the pillow, an olive green Italian silk damask; both from Scalamandre. The table, topped with black and white marble, is from Roslyn Rosier's Town & Country Antiques. The fabric on it, beige and black Regency cotton satin stripes in Stoffel's Decorative Fabrics. Just in back of the sofa are a printed cotton satin in strong blue and red; and an Empire-red percale with a black-lacquered pattern; both, Stoffel's Decorative Fabrics. The crystal and ormolu urn, one of a pair dated about 1810; from Nesle. For further information and prices turn to page 148.



Just the right note, we think, these new at-home ideas. Three wonderfully got-up felt skirts, wide and warm. *Above:* Bright white wool felt skirt with an apron panel hung in lace and black velvet ball fringe; the bodice, black velvet. The costume, by Melrod Ritter, about $115. Saks Fifth; Nan Duskin; Neiman-Marcus. Domed rhinestone pin with a flowered centre, by Marvella, at Saks Fifth. Square-toed Siamese opera pumps, by Capezio. *Opposite, above:* Grey felt skirt with an M-shaped panel of brown-and-white striped ribbon; with it, a high-necked brown mat jersey blouse. Costume by Melrod Ritter, $110. Bergdorf Goodman; I. Magnin; Hudson's. *Opposite, below:* Black felt skirt with appliquéd, beaded, chessboard pattern, $80. Black Wyner worsted wool jersey blouse, $25. Both, at Jo Hughes, New York. Bare sandals by Ginny. The décor, both pages, by Ted Sandler.

More about the house: **DECORATED FELT SKIRTS**





**More about the house:**

# COLOUR IN A NEW LINE

*Opposite:* A new race of at-home clothes, short, brilliant, comfortable, bare—the winter equivalent of the easy summer sun-dress-and-sandal idea. Photographed (reflectively) at the Brooke Cadwalladers' bathing pavilion, these four dresses, all by Tina Leser. The two-shades-of-turquoise-blue one has a silk brocade top and a Goodman & Theise silk tissue taffeta skirt; ditto, the pink one and the yellow. Each of the tops, $40; the skirts, $55. The emerald green one is of Goodman & Theise satin; the top, $40; the skirt, $65. All at Lord & Taylor; Bullock's-Wilshire. All the shoes are Capezio's little opera pump with underslung, 1⅛-inch heel; were dyed to match the dresses. In white, $13. Hanes "Shell" seamless stockings. Shoes and stockings, Lord & Taylor. Frances Denney make-up: "Rose" Texture Tint, "Night Club" lipstick. *Left:* Scarlet velveteen at-home pants, in a tapered, Italian cut. Yellow silk Honan man's shirt. Each is $30. The bright tie-silk belt, $4. All, from Brett Winston; Kaufmann's. Background, another view of the house shown on the preceding two pages.

RAWLINGS





# GOLDEN ANNIVERSARY AT BERGDORF GOODMAN

Because this October, the house of Bergdorf Goodman celebrates its fiftieth anniversary, we asked the president, Edwin Goodman, dean of fashion specialty shops in the U. S. A., to give us a thumbnail biography of his firm, to tell us how it has changed with the times.

It was 1897 when young Edwin Goodman, still in his teens, left Rochester to come to New York City. He came because he had heard that a brand-new kind of business, ladies' tailoring, was starting in that city. The idea interested him, and he had already had, as a designing apprenticeship, a stint on the bench, in men's tailoring. With skill in his hands, and in his head the rather brash idea that women's clothes should be as well made as men's, he came to the big city.

Three years later, after various apprenticeships in tailor shops that were venturing to include tailoring for women, plus one job in a dressmakers' establishment in Newark, he went, as an assistant fitter, to the little firm of Bergdorf & Voight, which specialized in women's suits, with furs as a sideline. In suits, two models: the double-breasted; the single-breasted. Beyond this, two more choices: a lady could have her suit tight-fitted or loose-fitted; in covert cloth or in Venetian cloth, a fine twill. The price was the same: $55, made to order.

It took a three-way effort to get a tight-fitting suit off to a proper start. The lady, firmly corseted, held her breath; the assistant fitter, standing behind her, urged her waistline in and forward; in front, the fitter tugged to encourage the jacket's closing. Made it! Then the adjustments. The waistline was the only point of diminishment. The leg-of-mutton sleeves swelled out, canvased, and pleated. The skirt was long and full. There was hair cloth to maintain a rich bosom line and, if needed, padding to complete a true hourglass silhouette and turn the lady out a fine figure of a woman.

The shop, on lower Fifth Avenue, was in a high-stoop, gas-lit brownstone house, with rats. At the end of his first year there—working hours: "days, nights and Sundays"—young Edwin Goodman was taken into the firm, and Bergdorf Goodman began its career. The junior partner promptly promoted the idea of moving to better quarters, but the cautious Alsatian senior, who wanted to wait until he could sell the brownstone at a good profit, promised the young man twenty-five per cent of that profit as the price of patience. When the property was sold, soon after, young Mr. Goodman, whose salary was $35 a week, was handed a check for $2,500—"the biggest amount I'd ever dreamed of."

Part of it paid for a honeymoon to Paris, where he made the firm's first purchase of French models—ten tailored suits. Who were the great names then? Worth, Poiret, Paquin, Lanvin, Callot Sœurs, *(Continued on page 157)*



**Edwin Goodman**

A sketch of the president of Bergdorf Goodman—who tells us some of his memories *(at left)* of the fifty years his famous shop has seen.

*Opposite:* Golden, greeny satin evening dress by Griffe, with pleats shooting out at either side. A beautiful dress—one of the new Paris collections dresses that will be at Bergdorf Goodman, alone, in New York.

HENRY CLARKE



Bergdorf Goodman alone will have these Paris dresses in New York—
they were bought for two special reasons.
Each will be a model for made-to-order copies,
and will appear on October 16, in the fashion show
at the Golden Anniversary Ball sponsored by Bergdorf,
benefiting The New York Cancer Committee.
*This page, left:* Manguin's siren study in white satin of Celanese acetate,
wrapped, swung, and lifted into a narrow sculptured line.
With it is a satin stole lined, mind you, in mink.
*Below:* One of Dessès' most beautiful and typical evening dresses.
Three shades of blue chiffon (the many shades are this-year news).
The whole dress floats; there is a tucked midriff, rising to a
halter top; the skirt drifts narrowly. Those flowers are a muff.
*Opposite, above:* A lace dress—pale grey lace. Around the waist
is Balenciaga news, a shell-pink ribbon sash,
tied in a knot—not bowed—and spreading into a paper-thin bustle.
*Opposite, below:* Heim's "Enchantment"—which it is. A swoopy,
white net, wonderful débutante ball dress. The skirt is covered with tiny
white feathers, each fastened with a pearl and a silver sequin.
The bodice, strapless, white, with two sprays of feathers.

**BERGDORF'S
OWN,
FROM PARIS**

HENRY CLARKE









**Mrs. Edward F. Hutton,**
**Mrs. Edward Patterson**

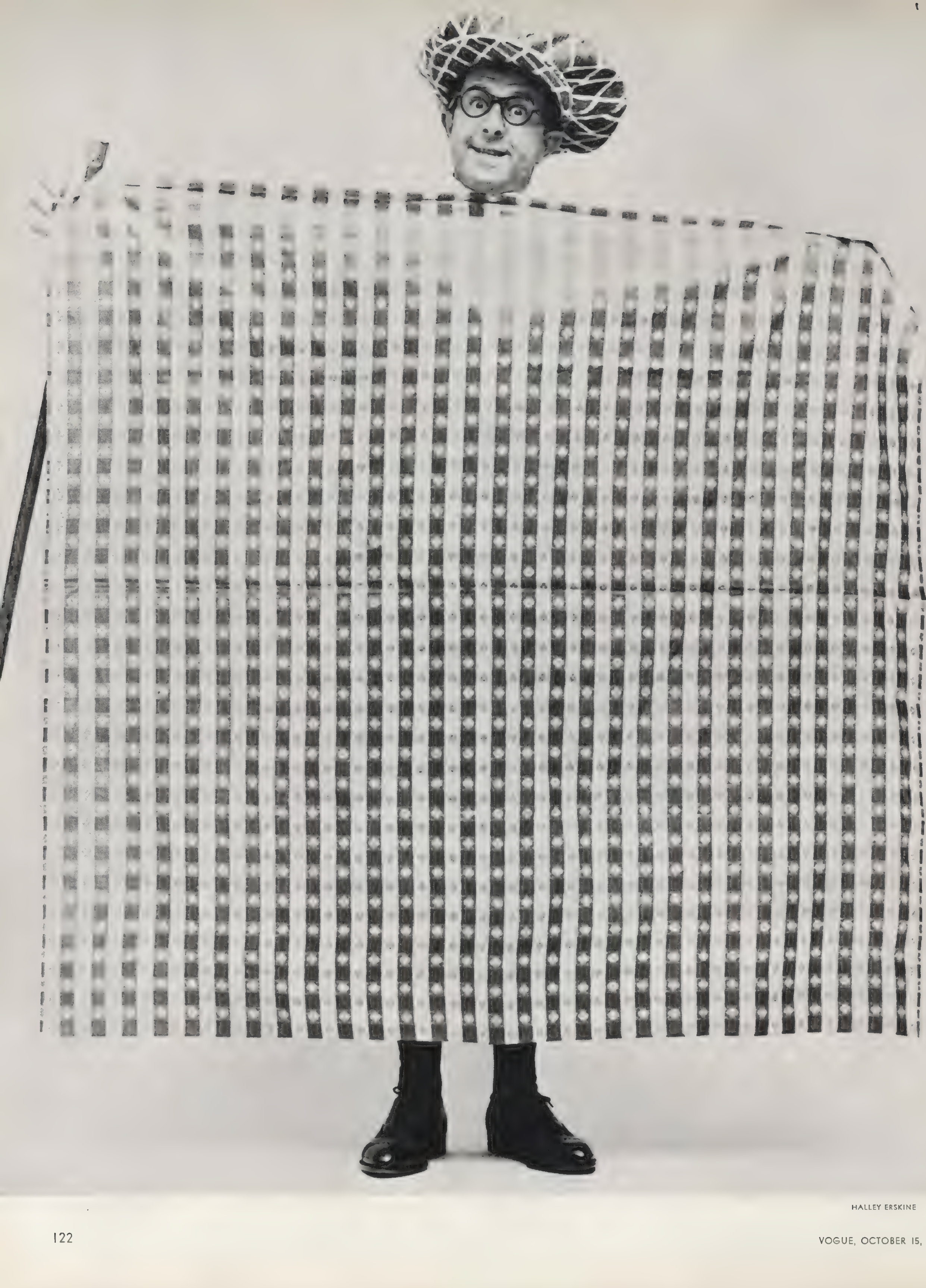
Mrs. Hutton, who is the head of the Women's Division of the New York City Cancer Committee, is also the chairman of the Golden Anniversary Ball, sponsored by Bergdorf Goodman, for the benefit of the Committee. She is photographed wearing a narrow velvet dress, the waist wrapped high with satin. Her daughter, a second beauty, is on the Patroness Committee for the ball. She is wearing pale pink satin striped with black. Mrs. Hutton's and Mrs. Patterson's dresses were made for them by Bergdorf Goodman.



HORST

**Mrs. Philip Isles**

Mrs. Philip Isles is a member of the executive committee for the Golden Anniversary Ball, of which Mrs. Hutton (opposite) is chairman. The ball, held at the Plaza on October 16, benefits the New York City Cancer Committee. Mrs. Isles is photographed, here, in her house on Long Island. She is wearing an Emba mutation mink coat, the fur worked to shape a slow curved shoulder line, spiral sleeves, and deep wide cuffs. Her hat, pale blue ostrich-feather curls, is by Dior. Both are from Bergdorf Goodman.



HALLEY ERSKINE

*Left:* **PHIL SILVERS**

**of "TOP BANANA"**

"Like a vulture on TV, sitting on a high fence, jumping into the shows of other stars," Phil Silvers, a funny, shortsighted, tall comedian, whose hoarse voice, accented like the beat of the drums for an acrobatic act, is now the star of the new musical comedy, *Top Banana.* Burlesque is the background, both of the show and of Silvers who spent some six troubled years with Minsky. He has a soft twinkle, an engaging but dour, sagging expression; once said, "My cross is that I feel like Tyrone Power and look like me."

*Right:* **JACKIE COOPER in "REMAINS TO BE SEEN"**

As a really gone drummer, "bundle of rhythm in the furnace room," Jackie Cooper whacks out a new success in the new Howard Lindsay-Russel Crouse funny mystery. Once a child movie star, noted for his pretty pout, his mischief and his profound pathos in *Skippy* and *The Champ,* Cooper now has a happy vigour, designed this set of drums—actually two sets—plays them with both feet and both hands; with no set music, he improvises all the way.



**PARIS TO AMERICA—THE COAT WITH FULL-BLOWN SHOULDERS . . .**

*Above:* Photographed in Paris, a coat designed by Paquin, to be adapted in America with this difference: a velvet stole instead of a leopard one. The coat itself, a shoulder story, with sleeves full-blown and pleated, and narrowed to arm-size at the elbow and below. Adaptation by Bellciano, in green wool fleece, about $165. At Bloomingdale's; Famous-Barr.

**. . . THE COAT WITH THE BURNOOSE SLEEVES**

*Opposite page:* Photographed in Paris, a coat designed by Griffe, to be copied line for line in America. Below the narrow, dropped shoulders, a spread of burnoose-like sleeves, a spread of *coat*—all in the greeny yellow of a fallen linden leaf. Worn with a small, shaggy, grey hat. Copy by Swansdown, about $115, Altman; Hutzler's; The Dayton Co.

HENRY CLARKE





Furs, this year, are, as hats are, individuals again. And that's the *only* general statement that can be made about them. And that's the point. On these four pages, we show five new fur-shapes that make five separate, important points. Watch for the fur that imitates cloth in shape (in fact, any shape you can find in cloth, you can also find in fur). Watch for the studied designs in mink (minkmanship has a whole new set of rules). Watch for the beautiful blond fur (the newest blonde, opposite page). Watch for the little ball-shaped fur that goes with a full skirt; the short fur going into a cape; and watch for the one wonderful fur designed to do everything a coat can do, day or evening. This is what we watched for: *Opposite:* An oyster-beige otter coat, a completely new colour, so soft that it's almost atmosphere-coloured. Called "Oystershell," it is Hollander-dyed; made with controlled fullness. The scarf matches the coat's lining. By Maximilian; also at Holt Renfrew of Canada. Pearl earrings with green stones, Seaman Schepps. Pinky-beige doeskin-finished lambskin gloves by Kislav, at Best's. And the lipstick shade is Yardley's "Vivid." *Below, right:* Mink coat made in the round, with not a single skin worked vertically; mink used the newest way, a studied way. The coat, Umpa Starlight mink; hat, wild mink. Both, Hattie Carnegie; also I. Magnin.

## IS THIS THE YEAR YOU CHOOSE A FUR?



HORST



*Above:* The coat that could be everything to you—a day or evening coat—of black Russian broadtail with a Sapphire mink tie. The sleeves are lantern-shaped; more so, when they're pushed up to the elbow. The coat itself is wide enough to fold luxuriously—but any way you wear it, it *can* hang almost as straight as an arrow. By Revillon Frères. *Opposite, above:* A new, ball-shaped fur of Somali leopard to wear with a full skirt or a narrow one. Very new, the idea of a hug-me-tight in a boldly-marked fur; newer still, to wear such a leopard coat for evening. This one, by Fredrica from Bonwit Teller. With it is a great leopard handbag; a "disappearing" hat made like a coif; both, from Mr. John. *Opposite, below:* It's a cape—but you could wear it over a coat, as an oversize collar. Black Russian broadtail (Hammer Brand processed), with a white mink shawl collar. The line is rounded, fitted in at the waist, wonderful, forever, with a full-skirted ball dress. By, (at), Alfred Rainer.



HORST







They're in. In the shops, that is. More of the Paris fashions that come each season from Paris collections—via America's clothes-makers. Here, three news. *Above, right:* Copied from Griffe's collection, where it was one of the great stars, an evening dress with a pointed, uneven hemline—big-skirted, but off-the-floor, at the same time. Black Italian silk taffeta to wear over a series of stand-away, stiff petticoats. An enormous bracelet of red roses worn above the elbow. Dress, $295, Henri Bendel. *Below, right:* Copied from Patou's "Jongleur," a suit for afternoon, in Skinner's rayon-and-wool faille. The news, the tall collar, the slim body. Under the collar, there's a black velvet scarf, knotted once, and ending in short, flip streamers. By Martini, $150. Gimbels. *Opposite:* Copied from Balenciaga, and copied in sizes 12 to 20, a dress for late-afternoon. Over a narrow black lace sheath, there's a black lace redingote. The only colour is in the pink sash—wrapped around the waistline, under the coat, and emerging as a bright bow. This dress is the first of a series of dresses (there are more, on the next two pages) copied from Paris, copied for a new majority (about that, read on . . .). By Fred Greenberg, about $175. At Lord & Taylor; Himelhoch's; Wm. H. Block; and stores listed, page 155.

# THE PARIS COPIES ARE IN



HENRY CLARKE



*Left:* Copied from Griffe,
a dark grey wool jersey dress—
an all-day dress—with a bloused top,
a stand-up collar stiffened
with stitching, a straight skirt eased
at either side, about $70. Sizes 12 to 38.

# PARIS— COPIED FOR A NEW MAJORITY

For more people than you
might think—for, in fact,
figures that wear sizes
12 to 20, or 12 to 38,
copies of these Paris designs
have been made. All, imported and
copied by Fred Greenberg; all, at
Lord & Taylor; The Blum Store;
Harzfeld's; plus the shops on page 155.





*Above:* Copied from Dessès, in dark grey rayon taffeta, a fine figure of a dress—
made to look narrow and shallow through the body, via a top treated like
a jacket, a skirt seamed in a slant toward the back. $85. Sizes 12 to 20.
*Left:* Copied from Dior, in black rayon crêpe, a two-piece dress cut high at
the neck, with a cross-drape beginning at one shoulder and winding up
as a side-panel for the wrap-around skirt. $85. Sizes 12 to 20.

HENRY CLARKE

*Right, and below:* Copied from Dior, in black velvet and green rayon taffeta (rather than in dark checks, as originally shown), a "transformation" dress. One top, and two skirts, to establish the dress as, respectively, afternoon and little dinner. The whole costume, $135. Sizes 12 to 20.





## ALL ABOUT PERFUME

Perfume is the most personal thing you can buy—because it is worn, or should be, directly on the skin, is responsive to your chemistry, to your temperature, and because it tells the world something about you, about your taste, and how you think of yourself. Well-chosen, it is both an exquisite sensation and a subtle press agent. Its selection and its use deserve more attention than they ordinarily get.

Don't wait for someone to give you perfume. For then it might be chosen only because the bottle is a beauty, or the name provocative. The one determining factor should be: how the perfume smells on you. There are, of course, fashions in fragrance, as in dress, coiffures, décor . . . and you may like different types of perfumes in different years.

Men engaged in the scientific art of perfume-making say that this is the way to choose a perfume: Go to a perfume counter; ask the saleswoman to put a drop of the perfume you have in mind on your wrist, palm side; another drop or squirt of it on a fresh white linen handkerchief you brought along, in an envelope, for just this purpose. As the perfume warms on your wrist (where the blood runs close to the surface), you can begin to tell whether you and it are going to get along.

Like it? All right, but don't buy yet. At home, take the handkerchief out of the envelope (the point of *that* was to protect the scent from gathering any trace of competing perfume from your handbag), and leave it alone for a few days in a drawer where there is no sachet to confuse the issue. Next, wave the handkerchief in front of your face.

Still like it? Yes? Now you might go back and buy some.

Some. Not necessarily the biggest bottle. In fact, the small bottle is the choice of some experts. Man's great beau gesture of sending an enormous bottle of perfume to his love is impressive and endearing. And we're all for it. But when a woman is buying perfume for herself, to wear as she might any accessory, she will find smaller bottles, replaced when emptied, more practical.

Since perfume costs good money—very little, if you figure it out by the day, but still, money—and is a long-time source of pleasure, the sensible thing to do is to use it to best advantage.

That means, first of all, *use* it. That's what it's for. The best way is to decant all of your small bottle into an atomizer, and use a small funnel for the transfer. Keep your atomizers in the dark—for perfume is sensitive to light, and too much light may change its character.

After your bath and before beginning to dress is the time to spray on perfume, which is intended for contact with flesh, not cloth, not fur. A squeeze or two may be enough, if the perfume is a deep one.

In any case, don't merely aim at the base of your throat; sweep the spray quickly over your arms and down the rest of your body so that you will have an aura instead of a spotting of fragrance. *(Continued on page 158)*

### MAGNIFIED: THE MOUTH *OR* THE EYES

*Opposite:* Here are two kinds of make-up for one face—the point is, a choice of emphasis for the only face you have; a change of make-up costume, really.

You might use the Bouché drawing opposite as your pattern. To emphasize your mouth, use a clear, strong lipstick—but *also* play down your eyes with delicate tones of eye make-up.

Another day (and perhaps for reasons of a shady-brimmed hat) you might put the whole weight of cosmetic-colour into the make-up for your eyes, and play down the mouth with a delicate lipstick.

Both costumes here are by Chen Yu; the accessories are nail lacquers to match the lipstick colours. *Above:* "Singing Copper," a bright, rusty-red lipstick. *Below:* "Pink Sapphire," a delicate pink lipstick.

R.R. Bouché.



# TAKE CARE OF YOURSELF

Well—take care of yourself. And we say this not in parting, either—for it is the best beauty beginning, ever. The long sleep (or, in lieu of that, several short naps); the exercises that make the figure pliant; the diet that makes it vital, keeps it slim; the lotions, the oils, the soap-and-waterings that clean and condition; the beautiful bag-of-tricks that makes modern make-up a kind of magic; and the steady, appraising, cold-hearted stare at the mirrored image: all these are proofs of taking care. And all these are shown here, on these two pages— just a memo to remind you you needn't, shouldn't (you wouldn't, would you?) ever become care-less.

*Below:* Now—they've found a way to put those preserved-in-a-jar hormones to work a full twenty-four hours a day. They are photographed here, on the daytime shift, tirelessly pursuing their favourite work: keeping the complexion younger. For these busy hormones are very much a part of a pretty new make-up: a matte yet slick complexion-coverer, that is made in several shades, to match or change the colour of the skin. It can be powdered-over— if you like that look, or be left powderless—if you like that look better.

It's Germaine Monteil's Anatome Fluid Make-up. Worn here with brilliant "Theatre Red" lipstick, also by Germaine Monteil—and a red Martex towel (to match).

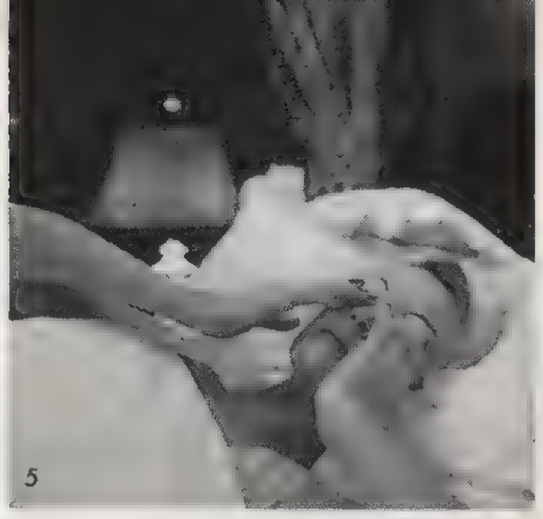
RUTLEDGE



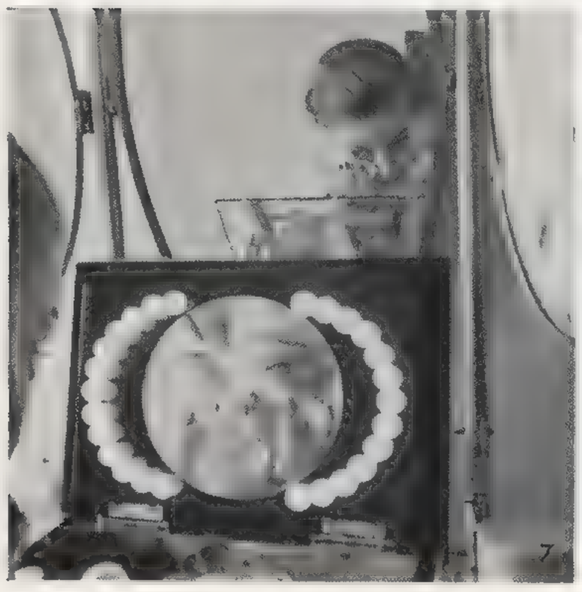

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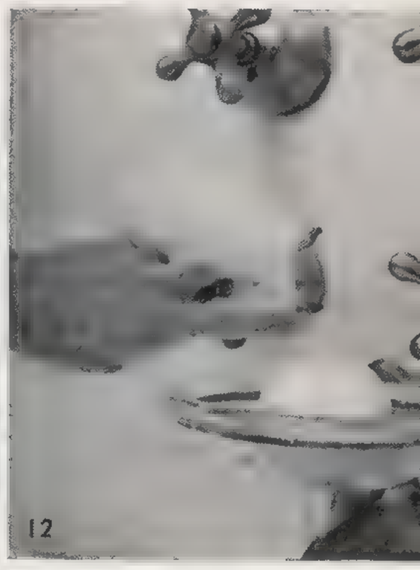

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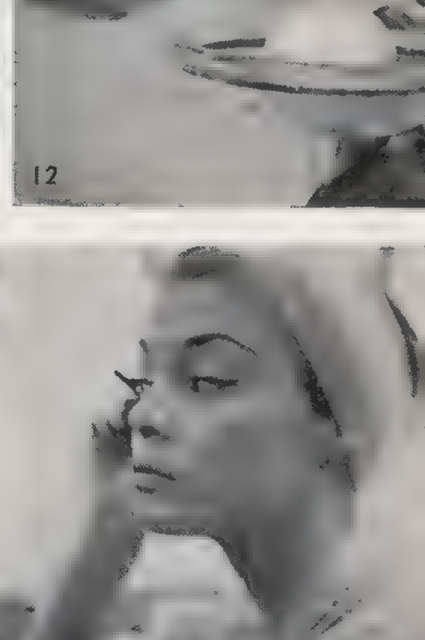

11


12

**1.** Nicest thing about a mirror is: you can count on it *not* to be tactful.
Take its frank advice every morning in the brightest sunlight;
again at night in the highest-watt bulbs you can find.
**2.** Stretch, when you get out of bed in the morning, and before
you do your exercises. Limbers your muscles, unravels your nerves.
**3.** Remember to drink in beauty: the high-vitamin-C citrus fruits; milk
(skimmed if you diet); vegetable juices fresh from your own kitchen extractor.
**4.** Even though you always take off your make-up with cleansing creams,
give your face a thorough wash, at least once a week. Follow with cream.
**5.** For cat naps: Oculine's ready-made herbal eye-pads.
**6.** Once-a-week ritual, a mask to help clear the skin, to make it seem smoother,
to refine its texture. Here: Charles of the Ritz's "Mask Revenescence."
**7.** A lotion to help rid the skin of whiteheads and other blemishes:
Frances Denney "Beautifying Lotion," magnified here.
**8.** Curly eyelashes are notorious come-hither. Kurlash makes the original
gadget to set the wave in them. Follow this with mascara.
**9.** Once in a while, a shampoo at home is a treat (or is often a travel must).
Helene Curtis makes a super-sudsy formula, a breeze to use.
The terry-cloth goggles are hedge against a red-eyed aftermath.
**10.** Make-up for hands (in the picture too), Lady Esther's "Hands-Up."
**11.** Revlon makes a huge decanter of "Aquamarine Lotion," to double its use:
it can silk-finish your *entire* complexion, as well as your hands.
**12.** Twenty minutes in a lukewarm bath: recipe for utter relaxation.
Make it a fragrance treat, with Elizabeth Arden's "June Geranium" soap.
**13.** Eye make-up takes practice, a good light, close company with a mirror.
Here, she practices with "Eyelash Make-Up," by Max Factor Hollywood.
**14.** If your make-up seems to become a dry mask over your complexion, try
a little Charles of the Ritz "Cream Revenescence," beneath your foundation,
in the daytime. Use it generously as a night cream.
**15.** A new dusting powder, that is also an all-over deodorant.
It's Revlon's "Aquamarine," with the same pretty scent as their jewel-of-a-lotion.
**16.** For a nickless and bloodless leg-shave—and a smooth skin afterwards—
there's a pink, scented, *female* shaving lotion, called "Sofair."
The décor for the photographs on this page: by Jarvis House.


13


14


15

COFFIN


16



**BEGIN WITH:**

8 teaspoons
4 dessert spoons
4 large oval-bowled soup spoons
(Alternate: 4 extra dessert spoons)
4 serving spoons
(or soup spoons may be used)
1 gravy ladle
4 dinner forks
4 luncheon forks—use them for fish, salad too
4 serving forks
4 dinner knives with steel blades
4 luncheon knives—use them for fish, salad too
4 butter knives
1 tea strainer

**ADD FOR BUFFETS FOR 12**

8 dinner forks
8 luncheon forks—use them for dessert
8 dessert spoons

**ADD AS NEEDED:**

Salad forks
Fruit forks
Fruit knives
Oyster forks
Iced beverage spoons
Salad serving fork and spoon
Fish serving fork and knife
Sugar tongs
Punch ladle
Grape scissors
Nut crackers
Extras of items in first list, as needed

**BASIS OF BEGINNINGS:**

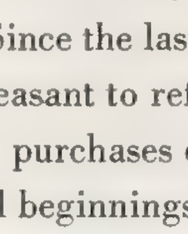
*Opposite:* A new design (dinner fork at top)
Reed & Barton's "Florentine Lace,"
a pattern unique in modern silverware
because of its intricate pierced
openwork. The leaf, flower, and scroll
design, Renaissance-inspired,
is reproduced on the reverse side
of each piece. Other Reed & Barton
patterns, reading counter-clockwise:
"Pointed Antique" teaspoon;
"Burgundy" luncheon fork;
"Classic Fashion" pistol-handled dinner knife.

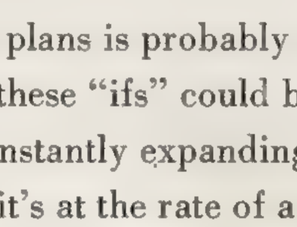
# GOOD BEGINNINGS

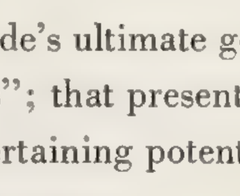
How much sterling silver does it take to make a good beginning for a new household? Depends—depends, especially, upon the bride's entertaining plans. If she and her husband are scheduling their guests in pairs, the fundamental pieces in the first list at left will be sufficient. If she plans to serve buffet meals for as many as twelve friends, she'll need to dip into the second list. If she wants to be able to invite, and plan menus without giving a thought to what's in the silver chest, the items in the third list are for her, too.

Since the last of these plans is probably every bride's ultimate goal, it is pleasant to reflect that these "ifs" could be "whens"; that presents and later purchases can be constantly expanding the entertaining potential of good beginnings, even if it's at the rate of a teaspoon a year.

An important part of a good silver beginning: the choice of a pattern. The pattern that's right for you is the one that appeals to you now, that's likely to appeal to you after X years of seeing it. On the opposite page, four good patterns, ranging from the simplest to the most decorative. Below, three good ways of marking your silver:
*At left:* Triangle of Dark Roman letters, using the bride's maiden initials only. The surname initial is placed at the bottom in this marking.
*Centre:* English script monogram; bride's initials; surname in centre.
*At right:* Both bride's and bridegroom's initials are used in this triangle of Open Roman letters. Her first initial is separated from his by a star; their surname initial is placed above, at the apex of the triangle.





DESSÉS



GRIFFE



SCHIAPARELLI

**FROM THE AUGUST**

**PARIS COLLECTIONS—**

**VOGUE PATTERN**

**EXCLUSIVES**

JACQUES FATH



LANVIN





HEIM



PAQUIN

PATOU



RANDALL

As quickly as you can sew (or make arrangements with your dressmaker) is how soon you can have one of these eight costumes from the new Paris collections. These are now Vogue Patterns. A few weeks ago, the original models were seen, for the first time anywhere, in the autumn Paris collections. Here, we show the originals, photographed in Paris. The exclusive Vogue Patterns for duplicating them are as near to you as the shop that sells Vogue Patterns. DESSÈS gives us (you?) a full-skirted evening dress, in which two shades of blue are practically a part of the pattern. The deeper blue is draped across the top of the strapless bodice, and flings into two long streamers. Pattern 1160. GRIFFE makes a big, loose, double-breasted coat (big, loose, double-breasted . . . all, coat points in Paris). The sleeves are full from the shoulders and taper to the wrists. The original's bright *blue* fleece, worth considering. Pattern 1154. HEIM calls this "Automne"—to us, it's winter, too; wonderful beneath a big coat. One-piece dress with a two-piece look; the latter, the work of a half-peplum. Pattern 1155. SCHIAPARELLI—famous for her way with wool jersey—designs a dress to be worked out in same. (The draped neckline, for instance, is a natural for wool jersey.) There's a narrow skirt; midriff is double-breasted. Pattern 1158. PAQUIN hides a pair of pockets in a flared skirt; makes the dress for afternoon in silk Shantung (but any stiff, silky material would work). Details, black velvet. Pattern 1161. JACQUES FATH gives us the middy-waist look (but fitted, young) by joining a nine-gored skirt to a low hip-yoke, in a dress of thin alpaca or what you will. Pattern 1157. LANVIN (Castillo) uses bright red wool jersey for a two-way costume—a thin-strapped dress with its own cover-up jacket. Adds (and you might) a black velvet scarf, thickly embroidered, and sewn with scrolls of glitter. Pattern 1156. PATOU cuts the suit you might wear the most often this year. The jacket is fitted, diagonally-buttoned, has raglan sleeves, rounded at the shoulders. This skirt is narrow, and wrapped at the back. The model: black wool. Pattern 1159.

*For back views, sizes, and yardages, see page 163.*





# YEAR FOR LACE

Lace is new again—lace like this, as good in December as in July; as pretty in New York as at Palm Beach; and as fresh, after hours in a suitcase, as it is in these photographs. These dresses, these blouses, in the new Florentine lace pattern by Ametex, in nylon-and-rayon. *Above:* White lace dinner blouses, beauty guarantees, to wear with black satin skirts, black hats. At left, by Saab, $12. Bonwit Teller. Sally Victor hat. At right, by Dorothy Korby, $9; Bloomingdale's. Harryson hat. *Opposite:* First, a white lace dress piped and banded with red taffeta, worn over white rayon taffeta. By Miss America, $110; Gunther Jaeckel. Second, bright blue-eyes-blue lace dress, with sleeves that can be pushed up, as here, or drawn down below the elbow. By Filcol, $70; Best's. And—sprayed all around the bouffant hems, D'Orsay's "Intoxication."

PRIJENT



# PERFUME TO PACK; TO POCKETBOOK

Now then, take perfume. You take everything else. You take trunks, suitcases, hatboxes when you travel, but by cubic volume worth of compliments, probably the most important thing you take is a two-inch-high bottle of perfume.



2

On this page are five ways to take it, at least as important as what is inside. Serious travellers who can get around all day in pocketbooks and suitcases while you are getting around in trains and taxis.

These are for your rarest, most sure-fire perfume; the one you can't afford to spill, and certainly can't afford to be without.



3

What else they are, is a wonderful present for the woman who already has everything up to and including the kind of jewelled compact she likes to happen to take out and leave on the table. In the same category, these little *flacons*, as valuable as jewellery.



4

**1.** A gold pitcher, delicately and carefully wrought. (The pitcher is for pretty, not for pouring.) The little stopper is also an applicator. $150, including tax, from Black, Starr, & Gorham.

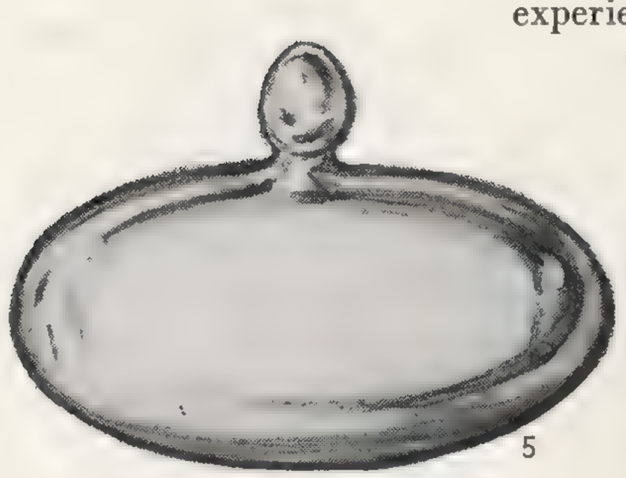
**2.** A miniature gold box, with a little puff of sponge for putting on just enough of a delicate fragrance. $135, including tax, at Cartier.

**3.** A little atomizer, as big as, and as useful as a lipstick. By De Vilbiss, of gold-coloured metal. $7.50 at Arnold Constable.

**4.** A precious little gold *flacon*, etched with flowers and studded with rubies. $310, including tax, at Black, Starr & Gorham.

**5.** A gold-coloured metal flask, smooth, oval, palm-size; small money, $3.50; Henri Bendel.

**6.** There probably hasn't been a safer, more experienced family of travellers since Thomas Cook & Sons, than the family of solid colognes. Almost as refreshing at the end of a long trip as a bath and a cocktail (well, almost). One of the freshest of the solid cologne scents is Dana's Lavender.



5




6

SKETCHES BY DE MARSAN




THE MOST TREASURED NAME IN PERFUME

Nº 5 GARDENIA RUSSIA LEATHER Nº 22 BOIS DES ILES

# CHANEL

The Duchess of Sutherland . . .
Mrs. Ellen Tuck Astor . . . La Comtesse de la Falaise
. . . share a sure and lovely look of
exquisite distinction that singles them out
wherever they may be. Yet—each is
magnetically *individual* . . . revealing
in her charming face that *special* woman
that is her Inner Self



## Britain's Duchess of Sutherland

Her expressive face mirrors the inner grace and dignity of this lovely Duchess—shares with you, too, her warm friendliness. Her complexion has the fresh delicacy of England's own May blossoms. "I *always* use Pond's Cold Cream," the Duchess says. "I don't know a better cleansing cream in the world for keeping skin smooth and soft."



## America's Mrs. Ellen Tuck Astor

A lovely composure looks out at you from Mrs. Astor's face. It is a face that beautifully expresses the fascinating quality of her Inner Self . . . a face that never fails to excite interest because it is so charming to look at. Mrs. Astor's complexion has that flawless, smooth look *every* woman wants for herself. Her beauty care is simple to copy. She uses Pond's Cold Cream. "To my mind there is just no better face cream," Mrs. Astor says.

# Every woman has a lovelier self at her command



France's Comtesse de la Falaise

**You *see* the exciting individuality of this beautiful Countess the minute you look at her sensitive, lovely face. Her complexion is exquisite—smooth and firm as a pearl. She, too, is devoted to Pond's Cold Cream. "It is a cream of exceptional quality," she says.**

**So many women** constantly cheat themselves out of significant living—because they don't realize how delightful they *can* be. *Yet—no woman needs to be "halfway" about herself!*

You—and every woman—command an *inner* power that can make you over. A power that grows out of the constant interchange between your *Outer Self* and *Inner Self*—the way you *look*, and *feel*.

This power illumines you with delightful-to-see confidence when you are *looking* your nicest self. But, what a dreary shadow it can put you in when you don't!

That's why *most* lovely women share a potent secret—*they care about looking their best*. They learn how to bring out their loveliest selves. And *you* can do the same.

### How to find a Lovelier You

Start with a consistent plan of *beauty living*. Base it on elementary laws—daily exercise to keep you lithesome. Sound sleep to rest you. Proper diet. Enough water. And *beauty-making* cleanliness.

Take your face cleansings *seriously*. Helter-skelter methods *never* give a complexion that indescribable fresh, appealing charm! *Cream* cleansing can be your skin's great comfort. It is so thorough, so softening, *never* drying. And this special Outside-Inside Face Treatment with Pond's Cold Cream leaves your skin looking baby-clean—fresh and sweet! *Every night* at bedtime (for your day face cleansings, too) give your face this truly lovely Pond's care. *This is the way:*

### "Outside-Inside" Face Treatment

**to give YOU new complexion charm**

***Hot Stimulation***—a good hot water splashing.

***Cream Cleanse***—swirl light, fluffy Pond's Cold Cream all over your face and throat to soften dirt and make-up, sweep them from pore openings. Tissue off.

***Cream Rinse***—more Pond's now to rinse off last traces of dirt, leave skin immaculate. Tissue again—*lightly*.

***Cold Stimulation***—a tonic cold water splash.

*From the Outside*—Pond's Cold Cream cleanses and softens your skin as you massage. *From the Inside*—every step of this treatment stimulates beauty-giving circulation.

**Does your mirror show drying skin?** Probably—if you are over 25. At about this age, the natural oil that keeps skin soft starts decreasing. Then drying skin *begins to show*—around eyes, on forehead, under your chin. You can help offset this drying out with Pond's *lanolin-rich* Dry Skin Cream. It is *homogenized* to soak in better. Its great mission in life is to help *soften* drying "after 25" complexions.

**If you dislike heavy make-up!** If your face feels stifled under a heavy foundation, smooth on a transparent veil of Pond's Vanishing Cream for your powder base. See it disappear—leaving only an invisible film that protects your skin—*holds* your powder.

And—a 1-Minute Mask with Pond's Vanishing Cream gives you *instant glamour* when you want to look your loveliest. Cover face (except eyes) with the cream. After 1 minute, tissue off! See your spring-fresh face!

**How now—Angel Face?** There's a brand-new reason for loving that love of a make-up—Angel Face, foundation and powder *in one!* For now Pond's Angel Face comes in a slim *mirror case* for your handbag (as well as the charming blue and gold boxes). Ivory-smooth, golden-etched, this Angel Face Mirror Case gives you a mirror, a puff and Angel Face itself—and costs you just $1, plus tax. Angel Face *clings* longer than powder—and it *can't spill!* Never before such a sweet way to pretty-up, anytime, anywhere.

• • • • •

For lips that *stay* lovely, you'll want Pond's "Lips"—eight exciting, fashion-conscious shades. And, you've heard how this famous lipstick *stays on—and on—and on!*




**Exquisite women all over the world use and love these beauty aids by Pond's**

### Remember—

**It's *not* vanity to develop the beauty of your face. In fact, it ought to be a fixed obligation for *every* woman to help herself *look* her loveliest. It makes *you* feel so free, so confidently at ease. It puts *pleasure* in the eyes of all who see you, brings people closer to the real *Inner* You.**





## CLASSIC THEMES




GRIGSBY

**1.** Two pure silk gauzes. The first is "Piranesi," hand-printed in black on white. It is 48″ wide, is $6.75 a yard, comes in nine colour combinations. **2.** "Belvedere." Horizontally self-striped in white, with a Regency feeling; 48″ wide, $4.15 a yard; available in nine colours. Both from W. B. Quaintance & Co. **3.** "Greek Dance," a heavy, white, antique satin with black design. 48″ wide, about $9 a yard; from Decorative Fabrics. **4.** An Empire design in two shades of green, "Apollo Damask" wallpaper, $4.50 a roll from Jones & Erwin; available in five colours. **5.** A glazed chintz called "Miletus," in the English Regency manner. 50″ wide, about $6.75 a yard, available in five colour combinations, from Schumacher. **6.** A less formal glazed chintz, "Place Vendôme." 48″ wide, about $9 a yard, at Brunschwig et Fils. *All* through your decorator.

## THE CLASSIC REVIVAL

Further information, and prices of the examples of Classic Revival, page 110.

"Vaticano" wallpaper, $11.25 a roll; Piazza Prints.

Patterson Fabric's "Classic Panel," 10 feet, nine inches long; $27 a panel.

Black and white rubber tile squares, to order, Harry Heidenreich.

Pure silk damask; Cheney Bros. 50″ wide, $18 a yard; available in many colours.

Regency "spoon chair," Tradition-or-else, $275 in muslin.

Antique Biedermeier tilt-top table in polished fruitwood, $650. Roslyn Rosier's Town & Country Antiques.

Green marble and ormolu Empire urn; $495 a pair. Past & Present.

Schumacher's "*Le Couronnement de la Rosière*"; cotton fabric, 36″ wide, $2.65 a yard. Companion wallpaper, $3.25 a roll.

Tiny French Directoire wrought-iron shooting seat, $120; Sydney Brown.

Shown on page 111

"*Rosace Vignes*," Nancy McClelland's formal Empire wallpaper, gold and silver on white. $12 a single roll. Gold and white border, $3.50 a yard.

Barclay Square's modern Biedermeier side chair, $150 in muslin. From a group of hand-carved fruitwood pieces imported from Vienna.

Modern Directoire chair of fruitwood, black leather seat, $138; Manor House. One of Baker Furniture's important Palladian group.

Overscaled Empire design "Medallion," washable hand-printed wallpaper, to order, Robert F. Lehr; $7.50 a roll. "Medallion" printed on fabric to order.

Nancy McClelland's "Cherubs and Chariots" paper, $12 a single roll. Companion border, $4.50 a yard.

Antique English Regency "spoon-back" chair in black; Roslyn Rosier's Town & Country Antiques, $425.

Scalamandre's pure silk damask, 50″ wide, $20.25 a yard.

Scalamandre's Italian pure silk damask, 50″ wide, $18 a yard.

Small French Directoire Récamier sofa; Past & Present. $550.

"Dauphin," Stoffel's cotton satin print; $8.20 a yard, 50″ wide.

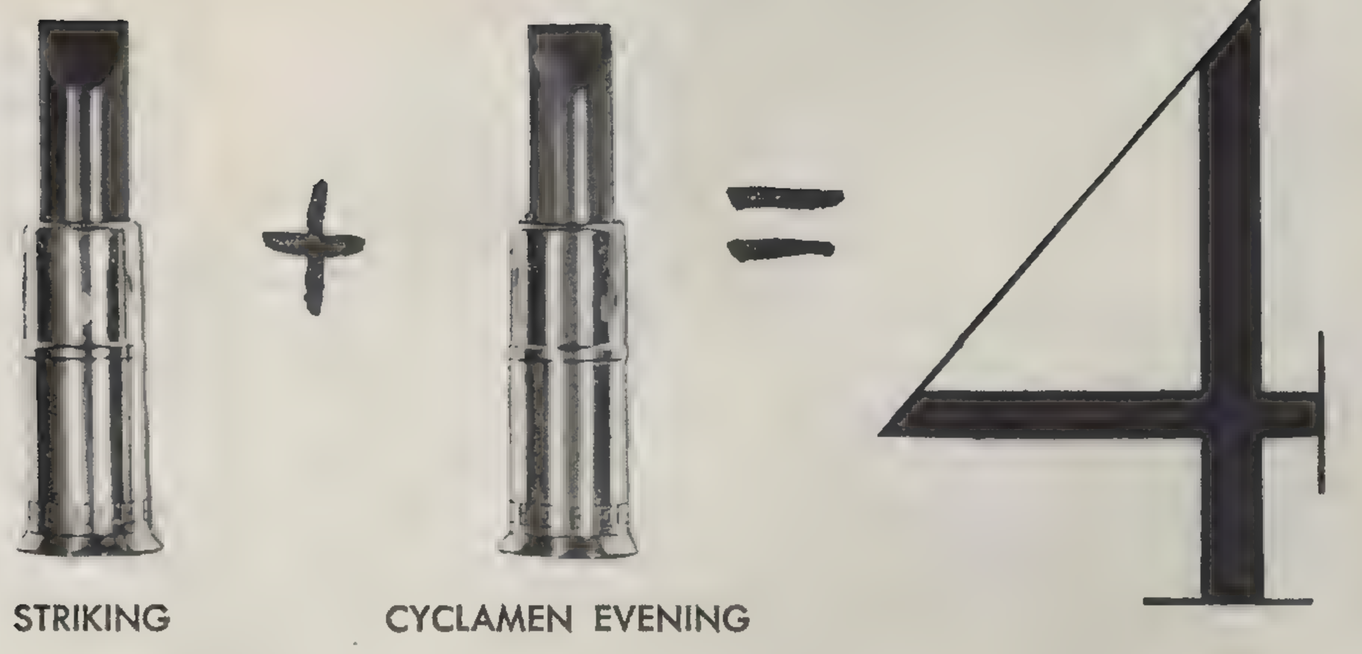
*Trompe-l'œil* architectural paper, "Illusion"; Thibaut, $6.50 a roll.

Rare Empire urns of Baccarat crystal with ormolu mounts; circa 1810; Nesle, $1,000 a pair.

Empire red percale with black lacquered design, "Fleur de Lis," 44″ wide, $5.25 a yard; Stoffel.

Stoffel's striped cotton satin, "Concerto." 50″ wide, $6.50 a yard, in five colour combinations.

Old black and white Venetian marble table top; $385. Roslyn Rosier's Town & Country Antiques.




Striking

Cyclamen Evening

Striking over Cyclamen Evening
(FOR DAY)

Cyclamen Evening over Striking
(FOR NIGHT)

# Elizabeth Arden's New Color Idea!

## Two Colors are *Better than One*

Just as great artists paint one color over another to achieve a *powerful vibrating* quality...so now does Miss Arden create a DUAL USE of LIPSTICKS in certain inspired colors that blend for brilliance and excitement!

**Velvety Formula Lipsticks**
***without too much indelibility!***

Elizabeth Arden's creamy velvety formula lipsticks, with just the *right amount of indelibility,* are the creamiest you've ever known—guaranteed to give lips exciting lasting color, yet keep lips smooth as velvet.

Use two lipsticks to have four exciting colors...two *pure* colors and two *blended* colors. Buy two lipsticks—in these specially selected colors in a special "Better than One" package. **$2** price plus tax

**Striking Lipstick and Paradise Pink**
**Cyclamen Evening and Striking**
**Desert Pink and Crimson Lilac**
**Victory Red and Red Feather**

Elizabeth Arden

NEW YORK • LONDON • PARIS

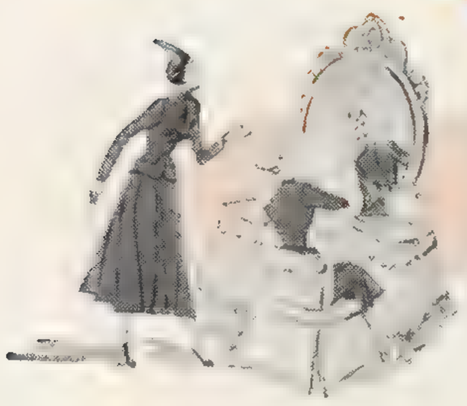


Next Time —
Try before you buy

Did you ever get stuck with a pair of shoes that were too small? To save such costly mistakes—always *try before you buy*. That's the only sure way to natural loveliness—and that's the Beauty Counselors way. Leisurely, in the privacy of your own home, a Counselor shows you how to make the most of your own good looks. She helps you select make-up tailored for you . . . for the clothes you wear . . . she'll send your spirits soaring. Invite a Counselor to call soon. You'll have a wonderful time—and *look* wonderful, too. Just send us the coupon, and we'll have your neighborhood Counselor get in touch with you.

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V-10


# RETURN OF A PRODIGAL

*(Continued from page 93)*

battle, in which he gave many fair kicks towards the straight, but died a contortionist still.

What makes a poet a dramatic poet, acceptable to the stage? I have made one bid towards a partial answer: poetry must be for him the daily life of the world around him, not something exceptional, or private to himself; not the living day used as a text for his vision, but the whole deed of existence. He must not poeticize his fellow men; he must show them that they are poetry; he must give them their true nature.

But that, as we have seen, is not the whole answer. Dramatic creation needs, as well as the poet, the climate of affairs. It is the climate of affairs which begets an audience capable of completing, by their acceptance, the work of the dramatist. And the right climate of affairs may well come when the furniture of life has the worm in it: when no material object you sit on can be guaranteed to bear you: when therefore it is better to sit on something which is not so immediately there, but which is more imaginatively and truthfully supportful. The greatness of Ibsen is not solely or mainly in his realism; it is because he could not subdue the poet in him. He was not a pillar of stage realism but a crack in its foundation.

So we have reached this point in our exploration: A poet wishing to write objectively, to create an act of poetry; to make that act of poetry, also, an act of life; not only to represent other beings out of his own nature, but to share their creation with other men, the actors: to attempt completely to exteriorize his will to sing; to make his inward search for truth an outward fact. To do this he must have a particular relationship to his poetry. He must wish it to come towards him, not wish to impart it. He must be surprised into it by an imagined action. And for this reason it can not be self-conscious. It may be artful, rhetorical, severely controlled, but it must be able to live its own life in a way that is neither necessary nor desirable in non-dramatic poetry. That is why a very experimental form is likely to be a dead end, and why the first bridge to be crossed by any poet-dramatist should be the way to reconcile his poetry to common speech, not only by the avoidance of obvious poetical inversions and excisions, but by the method of metaphor and simile, by the way symbolical language is presented, and above all by the speech rhythms, which have to overcome the tone of written literature.

The traditional form of verse for the stage, as you know, is what is called, so uninvitingly "blank." The long misuse of it in the theatre since Shakespeare's day, the load of remembered literature it carried, made us feel that its life as a vehicle for the acted word was over. In a talk on *The Aims of Poetic Drama*, from which I shall quote again, Mr. Eliot said recently: "Audiences expect poetry to be in rhythms made familiar by their classic authors; and these rhythms have lost touch with the development of speech." But if we lose touch with someone while he is attending to something else it does not mean we shall never meet with him again.

The five foot line is as likely a basis for common speech as any other; was, is, and ever shall be; and it has the advantage of being there already, it is in our blood; and. though we have seen that this can also be a disadvantage and if not properly captured can make us talk like lines of print, it sets us free at least of contrivance. We do not have to be so aware of our form, and, as I have said, the less self-conscious we are when writing for the theatre the better.

I question Mr. Eliot with diffidence; my admiration for him is very great. I find the steady flow of stresses which runs through his play, *The Cocktail Party*, attractive, but I can't say it is either nearer to our present-day speech rhythms, or easier to speak, than

"To be, or not to be: that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And, by opposing, end them?."

The truth is that if we are to use form at all we have to adjust the rhythms of common speech to the rhythms of our forms and I believe that if I were outside a door listening to the fearful buzz of a cocktail party, I should be at least as little surprised to hear the voices speaking the speech-rhythm of Shakespeare as that of Eliot. This doesn't mean that I think a poet dramatist should learn his speech-rhythms from Shakespeare. He should learn them from the voices about him, from his own voice, and the voice of everyone he meets. Neither does it mean that I think Mr. Eliot misled to write in the rhythm he chooses. He has clearly found his own right way. But we shouldn't be alarmed if our own speech falls naturally into cadences familiar in the past. Why on earth shouldn't it? Blank verse, when used freely and according to our will, is the most pliable form we have yet discovered. We should trust our voices to use it according to ourselves.

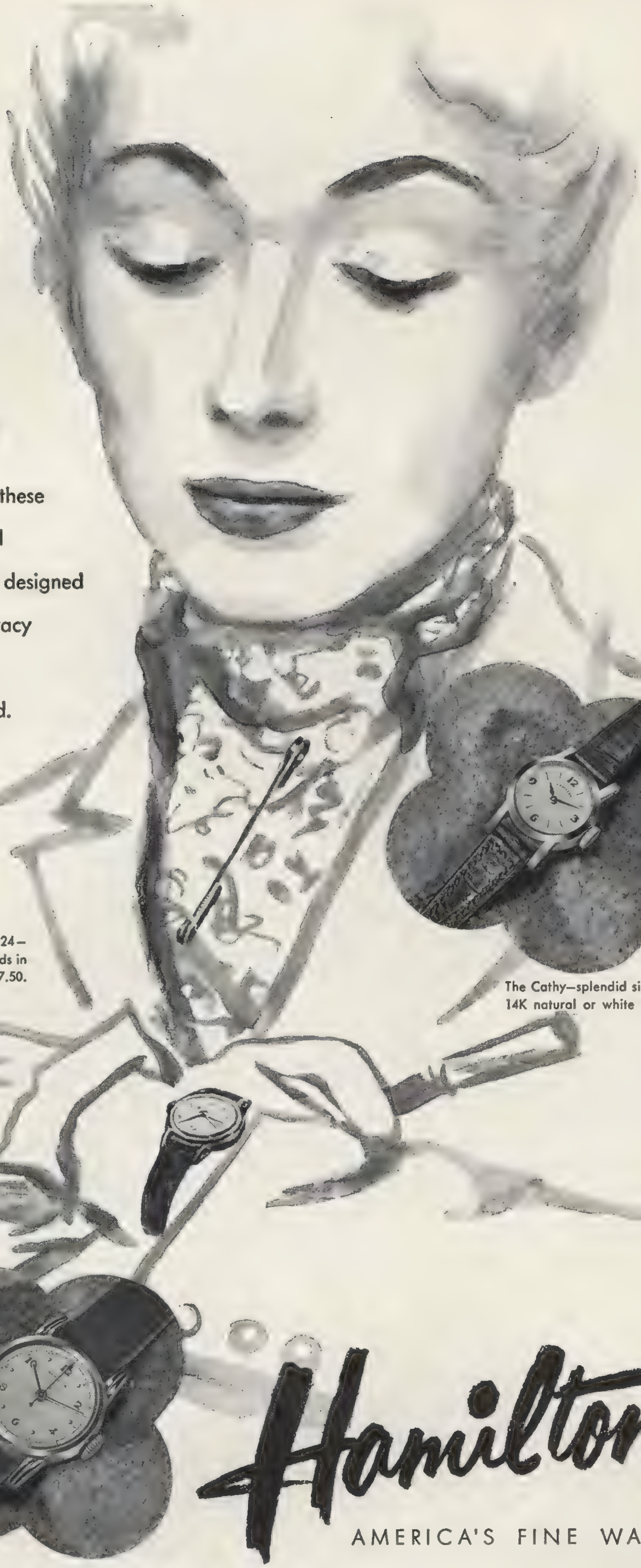
The over-emphasis nowadays on being "contemporary" is meaningless. Telephones, trousers, neuroses, nymphomania and dipsomania, are supposed to hold a special message for our times. But the play in which acting is asked to show "the very age and body of the time his form and pressure" was about a prince whose story belonged to a time five hundred years before the play was written. And the greatest play about displaced persons, *King Lear*, is even more remote. A dramatist chooses for his costume and setting those which best clothe the mood of his play theatrically. The period (except in a strictly historical play) is merely the colour on the brush: the extra-illumination of the idea. I do not believe that

*(Continued on page 152)*

# Subtle flattery

## . . . for all time

For every occasion, with any costume . . . one of these serenely styled Hamiltons will accentuate your good taste. For their finely wrought cases are cleverly designed to mirror any mood. And their unmatched accuracy commands respect the world over. Look for them wherever the finest jewelry is sold.



The Lady Lancaster 124—with 8 brilliant diamonds in 14K white gold, $167.50.

The Cathy—splendid simplicity in 14K natural or white gold, $90.

The Dale—bracelet watch in 14K natural or white gold, $185. All prices include Federal Tax—subject to change without notice.

The Todd—a smart sports watch with sweep second hand, $63.25.

Hamilton

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**"We stepped into a world of seagoing luxury** when we boarded our Canadian Pacific White Empress liner at Québec. Our stateroom was spacious... the service friendly, courteous. And for two whole days our ship glided smoothly down the picturesque St. Lawrence River.



**"Seven days of fun galore!** We played deck games...sun-bathed... enjoyed movies and dancing at night. Every meal was delicious...and served in gracious White Empress style. (The Captain's Dinner was a special treat!) Mid-morning bouillon and afternoon tea were served to us on deck piping hot.



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# RETURN OF A PRODIGAL

*(Continued from page 150)*

audiences as a whole disassociate themselves because the clothes on the stage are different from the clothes on their backs, so long as thought and language are contemporary. Neither do I think the audiences have any difficulty in accepting poetry as the natural idiom of a play which is dressed and housed in the current fashion. Contemporary—when all is said and done—means "Living," for we are all, from Lear to Blanche in *Streetcar*, we are all together in time.

Mr. Eliot also said in his talk: "My ambition was, and is, to write a play in verse without the audience having to put itself in a special frame of mind to listen to poetry. I wanted to write a play in which the audience should be affected, unconsciously, by the rhythm of the verse, without being consciously aware that it was verse they were hearing."

This we would all agree with, but there are two ways of doing it: one is to find the Lowest Common Multiple between poetry and conversation, the point at which poetry can inform the barest word. That is interesting and important. But there is also the Highest Common Factor to be thought of: the point to which common speech can be heightened without losing its identity. I believe this to be necessary for two reasons, one of language, the other of the theatre.

I said earlier that poetry is not assumed by man, as he puts on a ceremonial dress. It is the outcrop of a movement and harmony in his nature, a true response to a true cause. The degree to which we find ourselves foreign to it is the degree to which we have separated ourselves from instinctive knowledge; the degree to which we have accepted ourselves and the world at their face value. The rhythms of common speech are face-value rhythms, but they still contain those hints of an inner rhythm which it is the duty of every poet-dramatist to bring to light in his own way. But there is no need to do it by stealth. There is no need to insinuate what is true of us all. So long as the language takes the movement of conversation it would have to climb to peculiar heights indeed before the audience had to put itself in a special frame of mind. Almost anyone is *capable* of a vivid use of language without even noticing it, not only in the metaphors and similes they have accepted on trust from their parents and grandparents, but in expressions of their own coining. A taxi-driver once told me how difficult it was driving in the black-out during the war, with masked headlights. "And if someone lit a cigarette in the back of the cab," he said, "it was all Chinese lanterns and candle festivities." During the war there was a report in the papers of two miners who went poaching. They were leaving a wood in darkness when John decided to unload, and accidentally the gun was discharged. This is how John told the story at the inquest on Arthur. "I looked at Arthur and saw that he stood withering on his feet. I said, 'Have I shot thee?' He said 'Aye.'...I said 'Is thee bad?' He said 'Aye.' I said 'Are thee going to dee?' He said 'Aye.'"

What poet could do better than "he stood withering on his feet?" Or, indeed, than the rest of it? This is where poetry and common speech need no adjustment to become one. But there are other times when the breach is wider. The poetic theatre must be able to speak for all manner of moods and passions and temperaments. The poet must lead, not follow, or rather he must lead and follow at the same time. Take invective as an obvious example. The invective of our day is unimaginative, monotonous, and what few words there are do not, on the whole, delight the Lord Chamberlain. The poet who supplies a greater variety is surely performing a small public service. Or let us suppose the heroine of a play is emotionally, desperately, passionately anxious for the return of the hero. What, in common speech, she would say is something like "Oh do, do, *do*, come back quickly, John!" It is not a very adequate demonstration of what her whole being is really saying. That is something much more like:

"Gallop apace, you fiery-footed steeds.
Towards Phoebus lodging; such a waggoner
As phaeton would whip you to the west,
And bring in cloudy night immediately.
Spread thy close curtain, love performing night!
That runaway's eyes may wink, and Romeo
Leap into these arms, untalk'd of and unseen!"

Now I do not hold this up as an example of how we should write today, or even as very fine poetry, but the passionate animation, the anticipation of night, the feeling that there is an almost deliberate perverseness in the slowly-setting sun, is an expression of truth which is absent from "Oh, do, do, *do* come back quickly, John!" It is a great part of the poet's work to express what is unexpressed in common speech, and to use common speech to do so. Incidentally, for those who think poetry a wordy affair, how could we say as succinctly in conversational prose all that is suggested by the words "love-performing night?"

To cope with all the moods and temperaments which are necessary to the stage, bombast, rhetoric, rage, passion, we can not afford to be afraid of words. The great poetic simplicities do not come by fear, but by the life of poetry suddenly distilled.

But what is the life of poetry? The answer, of course can properly be given only by poetry itself. I can merely give a rough prose definition. The life of poetry is the whole contained by the part. Or rather it is the vigour which desires that containment. I will try to explain what I mean in terms of the theatre.

Let us imagine a stage. It is a limited area within another limited area, the theatre building. But the stage itself is again limited by the set, which represents—shall we say?—an interior. The interior has windows through which we can see the

*(Continued on page 155)*

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*chalk striped towels at the fine stores listed below:*

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**Allentown, Pa.** Hess Brothers
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**Baltimore, Md.** Hutzler Brothers Co.
**Boston, Mass.** Wm. Filene's Sons Co.
**Buffalo, N.Y.** Adam, Meldrum & Anderson Co., Inc.
**Charlotte, N.C.** Belk Bros. Co.
**Chicago, Ill.** Carson Pirie Scott & Co.
**Cincinnati, Ohio** The John Shillito Co.
**Cleveland, Ohio** The Higbee Company
**Dallas, Texas** Neiman-Marcus
**Dayton, Ohio** Rike Kumler Co.
**Denver, Colo.** The May Company
**Des Moines, Iowa** Younkers of Iowa
**Detroit, Mich.** The J. L. Hudson Co.
**Elmira, N.Y.** S. F. Iszard Co.
**Eugene, Ore** Russell's
**Fort Wayne, Ind.** Wolf & Dessauer
**Fresno, Calif.** E. Gottschalk & Co.
**Grand Rapids, Mich.** Paul Steketee & Sons Co., Inc.
**Hartford, Conn.** G. Fox & Co.
**Indianapolis, Ind.** L. S. Ayres & Co.
**Kansas City, Mo.** Macy's
**Lincoln, Neb.** Miller & Paine Inc.
**Los Angeles, Calif.** J. W. Robinson Co.
**Memphis, Tenn.** The John Gerber Co.
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**New Orleans, La.** D. H. Holmes, Ltd.
**New York, N.Y.** James McCreery
**Oklahoma City, Okla.** Kerr's
**Peoria, Ill.** P. A. Bergner & Co.
**Philadelphia, Pa.** Gimbel's
**Phoenix, Ariz.** Korrick's, Inc.
**Pittsburgh, Pa.** The Joseph Horne Co.
**Providence, R.I.** The Shepard Co.
**Richmond, Va.** Miller & Rhoads
**Rochester, N.Y.** Sibley, Lindsay & Curr Co.
**St. Louis, Mo.** Famous-Barr Co.
**St. Louis, Mo.** Scruggs-Vandervoort-Barney
**St. Paul, Minn.** Field-Schlick
**St. Petersburg, Fla.** Maas Bros.
**San Diego, Calif.** The Marston Co.
**San Francisco, Calif.** City of Paris, Inc.
**Seattle, Wash.** The Bon Marche
**South Bend, Ind.** Wyman's
**Stockton, Calif.** Smith & Lang
**Tampa, Fla.** Maas Bros.
**Toledo, Ohio** Lasalle's
**Tulsa, Okla.** Seidenbach's
**Washington, D.C.** Woodward & Lothrop
**Wichita, Kan.** Geo. Innes Co.
**Youngstown, O.** Strouss-Hirshberg Co.


## RETURN OF A PRODIGAL

*(Continued from page 152)*

sky. So we have come through a series of limitations to a consideration of space, implying infinity.

The actors come into the wings. They are individuals; each carries his own life, and his degree of reflection of the life of the world. They step onto the stage and pool those lives in the life of the play. They limit their lives to a consideration of other lives, the characters of the play, which are themselves implications of the world and time. And so, through that limitation to a part, comes the desire for the whole.

This, as I see it, is an idea of the life of poetry, and, if only we were capable of it, every moment in the action of a play should tell us that what is true of the moment is not necessarily true of eternity, but what is true of eternity pervades the moment.

In *The Aims of Poetic Drama,* Mr. Eliot says: "In all poetry there should be more than the author himself is aware of: the question of what the author meant or what a poem meant to the author when he was writing it, is itself a meaningless question. . . . In really creative writing the author is making something which he does not understand himself." It is true. It is also true that in ordinary living a man is living something which he does not understand himself. But it is a dangerous thought for a poet in the theatre to be conscious of as he sets about his work. The theatre is action; not only physical action, but the action of thought upon thought, the interaction of person and person, the action and reaction of play and audience. If there is ambiguity between persons, conversation is static, and if a poet should make a doctrine of not himself understanding what he makes, his plays would be like the problem pictures which used to appear in the Royal Academy with deathlike regularity. The ambiguity on the face of the Mona Lisa is a search for an absolute clarification of da Vinci's vision. The "more" which Mr. Eliot speaks of in his sentence "In all poetry there should be more than the author is aware of"—the more is the degree-of-definition of the less.

The dramatist must view the world of his play, and the people of that world, with great precision, the poet-dramatist with the greatest poetic precision. The whole structure depends upon it, what scene follows another, what character goes and what character enters, where description or landscape becomes part of the action, or where it needs a bare exchange. The poetry and the construction are inseparate. Who understands the poetry understands the construction, who understands the construction understands the poetry, for the poetry is the action, and the action—even apart from the words—is the figure of the poetry. And this makes for a true representation of the world, which bodes more than any of us can know. The deeds and thoughts of the world are definite and immeasurable. They are immediate, but both past and future are their final meaning. So should the deeds and thoughts of poetry be. It is possible, it is probable, that the world was created on principles of which poetry is a presentiment. If so our confusion is understandable who act upon it as though it were prose. Perhaps what we are really looking for is the poetic drama of world affairs.

## PARIS COPIES

The following is a list of stores throughout the country where the dress on page 130, and those on pages 132-133, may be found.

Atlanta, Georgia.....Leon Frohsin
Baltimore, Maryland....Hochschild Kohn Co.
Boston, Massachusetts .....Hurwitch
Canton, Ohio..... Stern & Mann Co.
Chicago, Illinois.....Carson Pirie Scott
Cincinnati, Ohio.....Todd Bros.
Cleveland, Ohio.....The Higbee Co.
Columbus, Ohio... ..The French Shop
Danville, Illinois.....The Parisian
Detroit, Michigan.....Himelhoch Bros. & Co.
Erie, Pennsylvania..... Erie Dry Goods Co.
Evanston, Illinois .....Bramson's
Flint, Michigan.....Christie Shop
Fort Worth, Texas.....R. E. Cox Co.
Gary, Indiana .....Hudson's
Hartford, Connecticut..... .....G. Fox & Co.
Houston, Texas.....The Fashion
Indianapolis, Indiana.....Wm. H. Block Co.
Kansas City, Missouri..... .....Harzfeld's
Little Rock, Arkansas..... .....Gus Blass Co.
Longview, Texas .....Riffs
Los Angeles, California.....Bullock's
Memphis, Tennessee .....Levy's
Miami, Florida ..... .....Burdine's
Milwaukee, Wisconsin Smartwear-Emma Lange
New York, New York.....Lord & Taylor
Oak Park, Illinois.....Bramson's
Omaha, Nebraska.....Fred & Clark Haas
Philadelphia, Pennsylvania....The Blum Store
Pittsburgh, Pennsylvania .....Kaufmann's
Portland, Oregon.....Meier & Frank Co.
Providence, Rhode Island.....Gladding's
Richmond, Virginia.....Miller & Rhoads
Rochester, New York Sibley, Lindsay & Curr Co.
St. Louis, Missouri.....Stix, Baer & Fuller
St. Paul, Minnesota..... .....Frank Murphy
Sacramento, California..... .....Bon Marché
San Francisco, California.....Ransohoffs
Syracuse, New York.....Flah & Co.
Toledo, Ohio.....Geralda Pheatt
Waukegan, Illinois.....Hein Co.
Worcester, Massachusetts .....Ulian's
Youngstown, Ohio....Chas. Livingston & Sons


# a mind of her own

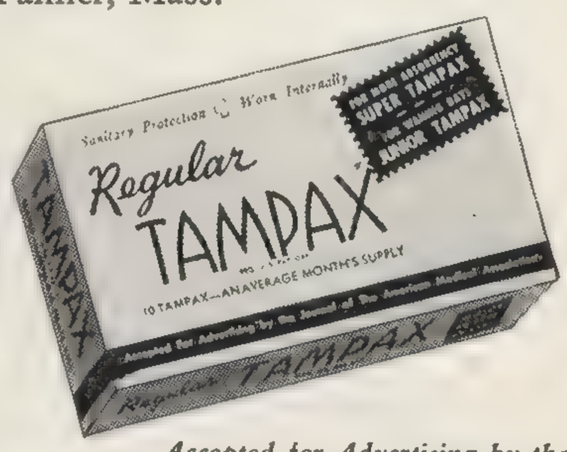


**. . . . so she bought her first Tampax without asking a soul. No advice. No check-up. No hearsay. There's nothing like first-hand experience!**

She had read about Tampax but it *did* seem so different from the kind of sanitary protection her mother and aunts always used. . . . Still, progress is progress. Why continue with the harness of belts and pins supporting bulky external-absorbent pads? Doctor-invented Tampax (small and dainty) requires *no supports;* it is worn *internally.*

A whole month's supply of Tampax may be carried in your purse, including the slender individual applicators. Each Tampax is made of highly absorbent cotton, easily disposable. With Tampax there is no odor or chafing. In fact, you cannot even *feel* it when in place—and that takes a lot of strain off your mind. Also there is the sure knowledge that Tampax *cannot possibly* "show through" in the form of ridges or edge-lines.

Investigate Tampax thoroughly. After all, millions of other women have switched to this modern method during "those discouraging days." Tampax brings new comfort and poise. Sold at drug and notion counters in 3 absorbencies: Regular, Super, Junior. Tampax Incorporated, Palmer, Mass.




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Nifty. Sweater-knit pants of spun nylon, as warm as they are bright. These are a snug answer to the problem of winter underwear: the legbands and waistband are elasticized, cinching the close fit. These wash in a swish, dry in one or two winks, pack in no (well, almost no) space at all. In bright yellow, bright green, as well as the two brights, here. By Carter's, $2.

SKETCHES BY DE MARSAN



# GOLDEN ANNIVERSARY AT BERGDORF GOODMAN

*(Continued from page 117)*

...He saw that, in addition to their designing talents, they had as assets highly skilled needleworkers, best-in-the-world materials, the stimulation of clients who cared intensely about their clothes.

"The women the clothes are made for," he concluded then and has believed ever since, "are very important in the development of fashions." Later he was to find strong substantiation of this, for in World War I, when the private clientele of the Couture was, of necessity, diminished, he felt that the quality of French designing weakened in proportion.

Back in New York he was disappointed to discover that the firm's new address was not to be Fifth Avenue, which was still almost bare of shops, but just off the Avenue on West 32d. He had hoped to go as far north as the Forties. But West 32d was to be the first address of the firm under the sole authority of Edwin Goodman, for Mr. Bergdorf, deciding that he wanted to retire to Paris, sold out to his young partner, who managed—somehow—to raise the necessary $15,000.

Then, in 1903, a departure. The first Bergdorf Goodman dress was born, a dress of embroidered linen, the creation of the embroiderer employed to make collar and cuff sets for Bergdorf Goodman suits. Mr. Goodman liked it, started showing it to his customers. They liked it, ordered it. From then on, dresses were part of the business.

In 1914, Miss Ethel Frankau, now the director of the made-to-order salon, joined the firm, which was then thriving in a new location, 616 Fifth Avenue, now part of Rockefeller Center. She came in as a dress designer, was soon to become an executive, with Paris buying trips among her duties. Everything at B.G. was still made to order, but Mr. Goodman was beginning to think of including ready-to-wear.

The ready-to-wear market was not, itself, new. A newspaper advertisement run in the *Lockport Daily Journal* of Saturday evening, November 2, 1378, by Edwin Goodman's father, a retailer in that town, included this item: "25 doz. Ladies Wrappers at 37½ cts." In more serious and public ready-to-wear, ladies cloaks (object: warmth) were the first comers.

Coats, natural successors to cloaks, were the first pieces of ready-to-wear that Mr. Goodman found to his liking. He bought a few, "very smart, very good value," and he reordered. He sold six hundred and twenty-one of those coats, a tremendous number—then. And they sold him on ready-to-wear. He opened a whole department for it, against the advice of wiseacres who foresaw nothing but ruin in the union, under one roof, of made-to-order and ready-to-wear. But the wiseacres were wrong. Soon a bigger roof was needed, and Bergdorf Goodman moved to Fifth Avenue and 58th Street, on the site of the Vanderbilt "mansion," looking north to Central Park. A pleasant view, indeed, in the midst of a stone city, and with its practical aspects, too. It takes a good eye and a clear north light to do the best job of matching the delicate gradations of color in mink skins, cultured pearls, of choosing among the faint tints of new dye lots of nylon stockings.

On the fourth floor of the north-facing building, the made-to-order models. These by B.G.'s own design staff, by Paris couturiers, and, beginning last year—in advance of the big general rush to Rome—models by Italian designers. This summer, not for the first time, the European buying trip was made by Andrew Goodman, son of the owner and vice president of the firm. He bought from sixteen Paris houses, and from three Italian designers. One of these, Simonetta Visconti, will bring over, in November, a collection exclusively for Bergdorf Goodman, where her talents have already been recognized.

"There are women of high taste in practically every country," says Mr. Goodman, apropos of Italy's entry into the fashion lists, "some of them women who can translate their high taste into good-looking clothes."

Like a minister taking a firm stand against sin, "The Papa," as his staff fondly refers to him, takes a firm stand in favour of good-looking clothes.

"Clothes must be good-looking, becoming, and correct for the time they are supposed to be worn. Becomingness—that's much more important than a new line."

He is a stickler, too, for good workmanship to make and hold those becoming lines. He remembers that back in the Bergdorf & Voight era he designed and cut the muslin for a fitted sealskin coat. It was a flop; bunchy. Over the lunch table he told his troubles to a furrier from another firm who encouraged him by saying it was a failure in workmanship, not in design, and proved it by making up a beautiful sealskin coat from the same muslin. Mr. Bergdorf hired a new fur-worker.

From the times when a fur coat was a symbol of the rich and privileged up to now, when almost any clothes budget can manage a fur coat, furs have continued to be one of Mr. Goodman's special interests. He likes many of the new ways with minor furs, sheared raccoon, for example, but adds, with a frosty twinkle: "There is nothing to take the place of Mink," (his voice gives it a capital M) "for the woman who can afford it."

He will still, occasionally, slip a pincushion bracelet over his left wrist and actively supervise the fitting of a coat, his hands precise as a surgeon's. If a customer asks his advice on what kind of hat would look best with the coat, he has been known to send for three or four of Miss Jessica's hat models—he knows which ones he wants—and help decide which is the most becoming.

*(Continued on page 158)*









IT'S NEW *it's different*

Yardley Feather-Pressed Powder is feather-light, feather-soft face powder. It doesn't spill . . . it doesn't cake . . . it doesn't crumble . . . yet it powders at the feather-touch of a puff. In its own handy, purse-perfect compact, $3.75 . . . **or, $1, in portable case with puff** (it's also a refill). Both plus tax.

YARDLEY *Feather-Pressed* POWDER





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## GOLDEN ANNIVERSARY AT BERGDORF GOODMAN

*(Continued from page 157)*

A Bergdorf Goodman coat may, like the suits, dresses, hats, be made to order or ready-to-wear. The growth of the ready-to-wear departments reflects the development of Seventh Avenue itself, where, Mr. Goodman points out, the production of quality clothes has been encouraged by the excellence of American fabrics.

Has the American woman's taste changed over the last fifty years? Well, her life has changed. It's more casual. There are more country week ends; much more travel. Her needs are different, so her clothes are different. Does she, in a house that offers both, prefer American designs to imports?

"In our made-to-order, our own designs have always out-sold the imports. Many customers prefer ours because they are not so quickly copied, more exclusive. Sometimes a lady will say, 'Don't show me any French models.' Then another, 'Don't show me anything but French models.' Once in a while we even hear 'What's your Ford this season? That's what I want.' The only thing you can be sure of—you can't lay down any rules for women."

## ALL ABOUT PERFUME

*(Continued from page 134)*

Sometimes there is a "one-perfume woman": she has found The Perfume—for her. Maybe she *will* never tire of it. Perhaps everyone loves it on her. But if she uses it constantly, after some months she is almost sure to begin wearing too much of it at a time. She becomes so accustomed to it that she does not notice it except in lavish amounts. The one-perfume woman has turned into the over-perfumed woman. Time to change. A good rule-of-thumb for her is to shift to a different perfume, for at least a week or two, every three months.

The woman who has a number of perfumes and puts on one today, another tonight, a third tomorrow, runs no such risk of overdoing it. She does need to be especially careful never to spray any perfume on her clothes, because one good scent should never be haunted by another.

We hope you don't need to be told that only experts can create great perfumes. It is a waste of time and precious fluids to mix a dram of one perfume with drops of a few others you like in the hope of getting something new-and-wonderful and yours-alone. With all the good perfumes now on the market, there is ample opportunity for experiment in trying on perfumes made by the people who know how.

And don't be afraid to experiment. It is true that the fragrance of a perfume applied to one woman's skin may not be precisely that of the same perfume applied to another woman's skin. It may be delicious on each. Different, but equally pleasing. (Exception: anyone who suffers from an allergy. She may find that the range of perfumes which she can use for her own and others' pleasure is more limited. Experiment, again, is the answer.) It is true that perfume seems to last longer on some skins than on others. If you find that your favourite is fugitive on you, renew it frequently. Carry a small flacon of it, or an atomizer the size of a cigarette lighter, in your purse, and refresh your scent as often as you do your lipstick. (See the scent-carriers on page 144.)

Weather plays a part in the effectiveness of perfumes. Most of them smell best, last longest, on cool days when the humidity is low. It is reckless, if not rude, to open a bottle of fine perfume and give it a first trial on a muggy August day. However, you are almost sure to discover that at least one of the scents you especially like is an all-weather friend. (Lemon verbena and lavender are two of those that seem to thrive in summer heat.)

But, whatever your choice will be, your own nose is always your best guide. If you have half a dozen favourite perfumes, you might well wear most often the one that most often stirs this pretty tribute: "I *love* that on you."


**VOGUE—NOVEMBER 1**

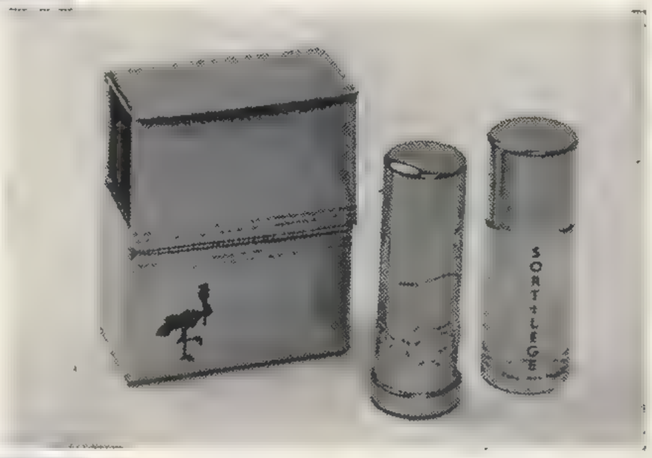
*50 menus from famous hostesses*

# DISCOVERIES IN BEAUTY




*Left:* True to its name, this cream called "Easy-Pluck" makes the job of keeping eyebrows in line easier. Just apply the fragrant cream, wait a few minutes, tissue off, then begin with your tweezers. At Skincare Products.

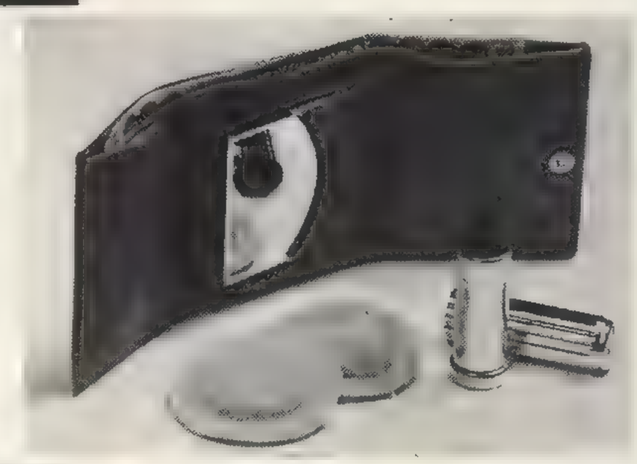
*Right:* That warm and rosy scent "Sortilege" is here, with a friend, a deep red lipstick that fits, along with the tiny perfume *flacon*, into a gilt leather purse-sized case. At Lord & Taylor.

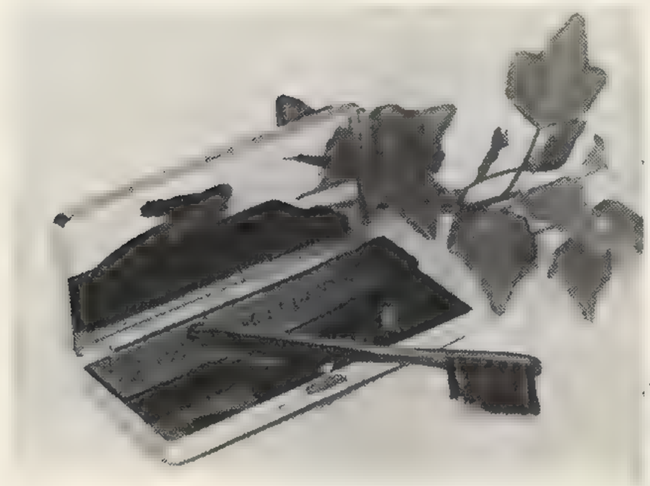





*Left:* Custom made—a prettier face. Sallye Harmer makes, to individual order, her special skin-brightening beauty masks. How does she know your skin's needs? You write her; and she sends her representative to you, who then diagnoses, reports to headquarters (Harmer Labs., Inc., Lansdowne, Pennsylvania) and your own creams are made.

*Right:* One of the most compact compacts we've ever seen: a wallet, with places for your money; and (provided by Dermetics) a mirror, a lipstick, a powder-filled puff, and a rouge-filled pat, matched to you. Dermetics Salon.





*Left:* Reward—for those who were born with green eyes (or wish they had been), Maybelline's new mascara, green as an ivy-leaf, to make or magnify green glints in your eyes.

*Right:* A measured mist of Obay liquid deodorant is released when you touch the button at the top of a metal bottle. This mist: just enough to do an all-day job, and no too-much or too-little problem. From Bloomingdale's.




MIEHLMANN





the Lady Loves this wonder girdle

No Bones about it—Stays up without stays



Look for the Magic Inset

Pamper your figure with a "Perma•lift"* Girdle. No bones to poke or pinch—just the smooth stay-up comfort of the patented Magic Inset to cuddle your curves. Wash it, wear it as often as you like—it just can't roll over, wrinkle or bind—No Bones About It—Stays Up Without Stays. At your favorite corsetiere's—$5.95 to $15. Get yours, Today.

*"Perma•lift"—A trade mark of A. Stein & Company•Chicago—(Reg. U. S. Pat. Off.)




*At these and other fine stores:*

New York City.....Stern Bros.
Atlanta, Ga..... Davison-Paxon Co.
Baltimore, Md.....Schleisner Co.
Boston, Mass.....Wm. Filene's Sons Co.
Buffalo, N. Y.....L. L. Berger Co.
Chicago, Ill.....The Fair
Cincinnati, Ohio.....H. S. Pogue Co.
Cleveland, Ohio.....Halle Bros. Co.
Columbus, Ohio.....F. & R. Lazarus
Dallas, Texas.....W. A. Green Co.
Dayton, Ohio .....Rike-Kumler Co.
Denver, Colo. .....Neusteter's
Detroit, Mich.....J. L. Hudson Co.
Hartford, Conn.....G. Fox & Co.
Houston, Texas.....Foley Bros.
Indianapolis, Ind.....Wm. H. Block Co.
Kansas City, Mo.....Harzfeld's
Los Angeles, Calif.....J. W. Robinson
Memphis, Tenn. B. Lowenstein & Bros.
Miami, Fla.....Richard Store Co.
Minneapolis, Minn.....The Dayton Co.
Newark, N. J.....Kresge Dept. Store
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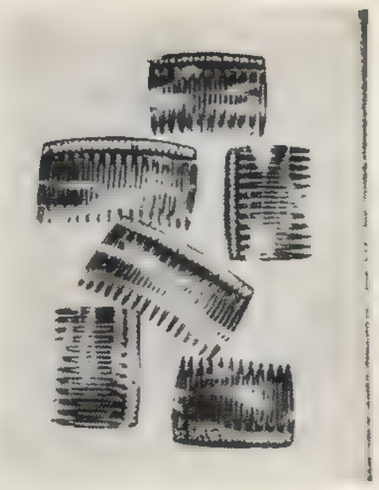
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# DISCOVERIES IN BEAUTY

*Below:* Henri Bendel's famous French-formula soap is now made in small bars, pastel-tinted, and scented in Bendel's own bouquet.



*Right:* Glitter for evening, this time for the coiffure. High, flexible, fake tortoise-shell combs, rhinestone sprinkled. Lord & Taylor.



*Below:* Prince Matchabelli's new, bell-clear, fresh flower perfume, Beloved, has found its way into Cologne Parfumée for more lavish applications. From Bloomingdale's.




*Right:* Laughter is Germaine Monteil's uncomplicated scent that lingers long. A particularly pleasant toilet water in the distinguished Monteil bottle. At Lord & Taylor.




*Below:* Anatole Robbins Green Ice, a mentholated facial with the firming, bracing effects of *real* ice, has a tendency to keep the early-morning fresh look all day. Saks Fifth.




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Here, in women's sizes (38 to 44), three young and pretty blouses—good thinking for winter suits, good basis for jewels. All these are by Baroness, in Burlington rayon tissue faille; all are at Lord & Taylor.

*Above:* Long-sleeved white blouse with a frame of faggoting, a narrow tie, $13; also at Carson Pirie Scott.

*Left:* White blouse as good in the country as under a city suit, $9; also at L. S. Ayres. Grey cardigan by Hansi; Bonwit Teller.

*Below:* A white blouse with cut-out, appliqué flowerings at the collar, and cuffs of the short sleeves, $12; also at Bonwit Teller, Phila.



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## FLORENTINE LACE, WOMEN'S SIZES



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If there can be a *particular* year for lace, this is it. Here, in a wide range of many-people's sizes, is a dress in the new favourite, Florentine lace, coloured a gentle grey, cut in gentling lines. Other values (need we say): a year-around career; packability. By Andora in Ametex cotton-and-rayon lace; sizes 14½ to 22½, and 16 to 44; $50. At McCreery's; Jordan Marsh.

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# VOGUE PARIS PATTERNS

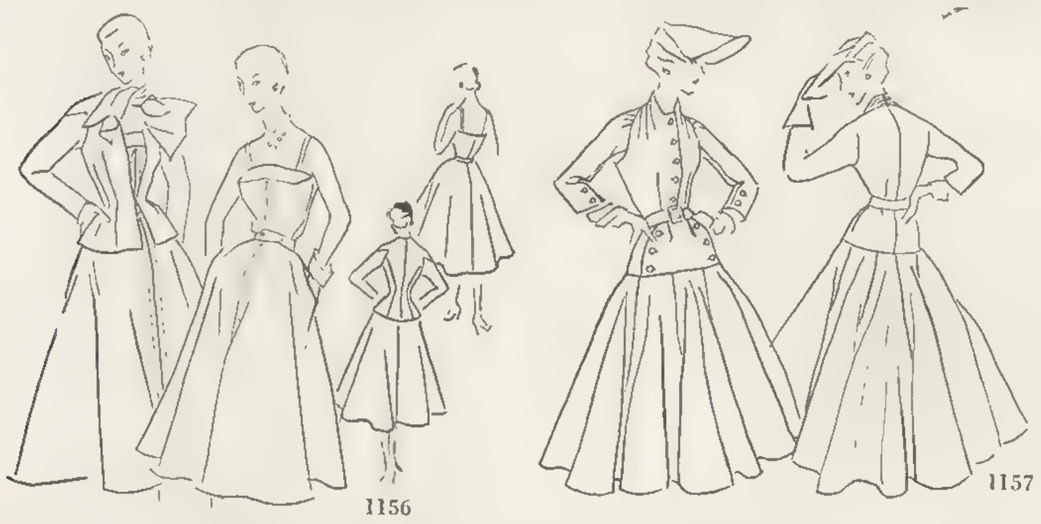
*(Other views of Patterns on pages 140-141)*



1154

1155

*Above, left:* No. 1154, coat by Griffe. Sizes 12 to 20 (30 to 38). For size 16: 5 yds. of 54" fabric with nap, 4⅝ yds. 54" fabric without nap. $2.50. *Above, right:* No. 1155, coat by Heim. Sizes 12 to 20 (30 to 38). For size 16: 3½ yds. 54" fabric with nap, 3⅜ yds. 54" fabric without nap. $2.50.



1156

1157

*Above, left:* No. 1156, dress and jacket by Lanvin. Sizes 12 to 18 (30 to 36). For size 16: 4½ yds. of 54" fabric; scarf, 1 yd. of 39" fabric. $2.50. *Above, right:* No. 1157, dress with nine-gored skirt by Jacques Fath. Sizes 12 to 20 (30 to 38). For size 16: 7⅜ yds. of 39" material. Price, $2.50.



1158

1159

*Above, left:* No. 1158, slim dress with draped neckline by Schiaparelli. Sizes 12 to 20 (30 to 38). For size 16: 2⅜ yds. of 54" material. Price, $2.50. *Above, right:* No. 1159, suit by Patou with raglan-sleeved jacket and slim skirt. Sizes 12 to 20 (30 to 38). For size 16: 3½ yds. of 54" fabric. $2.50.



1160

1161

*Above, left:* No. 1160, evening dress by Dessès. Sizes 12 to 18 (30 to 36). For 16: 6¼ yds. 39" fabric; 6¼ yds. 39" contrasting fabric; 2½ yds. 39" fabric for underbodice. $2.50. *Above, right:* No. 1161, dress by Paquin. Sizes 12 to 20 (30 to 38). For size 16: 4¼ yds. of 39" fabric. Price, $2.50.

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# LIFE AT ST. CROIX

## BY KATE SPROEHNLE

THE cable, aside from the official radio-phone, is St. Croix's only contact with the outside world. When the cable office closes for personal reasons people who want to get away from it all are in their element. Incoming cables get to their destination quite often by the lucky chance that a friend is near the phone or passing by the office. St. Croix's telephone system has a charm that offsets its lack of audibility and fragile wire system. Christiansted calling Frederiksted can report in a moment who is on the beach. The gentle-voiced operators are understanding and reliable about confirming social and business engagements. Those who need a public phone may go right to the exchange in Christiansted and speak from an instrument on the sidewalk counter.

Although social life among the Cruzans is limited in scale it is actively cordial. Visitors are included in island parties, buffeted from picnic to picnic. The Tennis Club, named for one solitary cement court, holds a Saturday night dance where transients, permanents, and any anchored Navy find themselves in each other's arms. The first families, Danish, English, and French, some of whom trace a lineage of two hundred years on the island and most of whom contribute the sandwiches, feel a responsibility which is charm salted with real estate sense. Newcomers are madly looking at property, bidding on beach strips which have risen in the last few years from seven dollars to a shamefaced five hundred dollars an acre, remodelling old Danish town houses, and even considering the purchase of four-foot thick walled ruins dating from the seventeenth century. One busy Chicago lawyer had five possibilities lined up before he realized that he was out of commuting distance.

Now chiefly walls of roofless stones, the old estates of St. Croix are alluring features on the velvety hills, especially the sugar towers, truncated cones where they once ground the cane by hand. So far only Ward Canaday has yielded to temptation by deftly inserting a living room, dining room, bedroom and bath into his tower. (With its thick sea-grey stones painted absinthe green, the irreverent have been given a chance to say that all it lacks is a maraschino cherry on top.) Even now there is no window glass on the island, either because the room temperature of the out-of-doors has made glazing unnecessary or because it is just one more thing to be imported.

The old owners were great shakes on capricious names for their estates. There is Upper Love and Lower Love (the plantation Jealousy lies between them); also Barren, Blessing Prosperity, Hannah's Rest, Anna's Hope, Perseverance, Contentment, and Envy. The one most of us want is a beautiful lozenge-shaped house which has a rather delicate French cast, an avenue of flowering trees, and a surrounding moat. Legend has it that four Parisian architects were shipwrecked on St. Croix and decided to look no farther; and named it Whim House.

Estate Bulow's Minde, named more prosaically for a famous Dutchman, has the finest situation of all. Governor Peter von Scholten built it in 1836 by the Christophe method—the back-power of slaves up a mountain trail. Having installed a chaperon with his exquisite mulatto mistress (incidentally she furnished the money), the governor set about entertaining on a large scale, though they say no one ever asked the lovely lady anywhere in return. With the mahogany panelling well set, the governor ensconced himself in history by freeing all the slaves in the middle eighteen-forties.

Considering that St. Croix is a thermal paradise with a temperature between seventy-five and eighty-five degrees year-round, as well as tidy little rains even during the dry season, there is surprisingly little to eat in the greengrocery line if you don't like bananas. There are sugar apples, but too many give tape worm, while the *manchaneal* apples are so poisonous that even water dropping from leaves of the tree makes a gruesome skin wound. In the little public market in Frederiksted the individual sellers will have as their respective stocks in trade a dozen pods of okra, three or four tomatoes, a handful of string beans or a cluster of bananas. Orange trees are to be seen, but it evidently hasn't occurred to people that where one tree will grow others might follow.

Papayas are prolific. Good to the rind except for their pepsin-flavoured seeds which look like caviar, they taste like a sublimated Persian melon, but it is the custom of the island to feed them to the pigs. An enterprising vitamin-starved tourist, tired of pale canned pears, bought two for a dime from a farmer whose pigs were knee-deep in the delicacies. If their bacon tastes of papaya, we on St. Croix will never know, as the pigs are returned from the States in the form of that old native dish, Spam. By the same reasoning, although the hills are covered with beautiful plush cattle, almost all the milk is made by whipping an imported package of powder in a pitcher of water. However, we do get a green steak from time to time before the cows set sail. Other animal life consists of large families of roving goats, deer who are so compatible with the cattle that they spread their ticks, and jackasses whose left-of-the-road training makes it impossible for motor traffic to change to the American right.

Since the beneficent U. S. Government has qualms when the children of dependency live largely on yams, it has established a very fine experimental agricultural station. The pleasant young men who run it have better luck with plants than with inherited human characteristics. Relaxed and infinitely polite, the black population (90 per cent) are delighted to hear about new things to raise; they are interested in instruction on care and growth, but are quite hurt when they find the service

*(Continued on page 165)*

# LIFE AT ST. CROIX

*(Continued from page 164)*

does not include harvesting the crops.

Wages are still low. Visiting renters have jacked cooks up to thirty dollars a month, housemaids to twenty-five. The girls favour working in large felt hats, mostly red, though they like the informality of bare feet. When our horrified officials discovered that male labour was making just under ninety cents a day, they established a two-dollar minimum. Everything was fine until the gentlemen on the roads and in the sugar-cane fields perceived that if you worked three days instead of all week you still could make a tidy six dollars by Saturday night.

As such wages won't support much in the way of a town or country place, the dwellings are primitive, even after allowing for the delicious climate. People try hard to be neat although the front door is a wispy hanging of printed cotton which gives free access to the chickens. When a prize was offered recently for the best-kept hut in a certain small settlement it had to be withdrawn because every house was so spruce the judges couldn't make a decision.

St. Croix's housing situation is not elaborate even for the upper crust. The white families are apt to live in the country in pleasant villas which are built into the corners of sentimentally preserved ruins, although a few still hold on to the great high-ceilinged "city" houses in Christiansted and Frederiksted, which memorialize an early splendour. There are many surviving pieces of massive mahogany which the termites fortunately do not fancy, but no signs of the gold dinner services in use when North Americans were glad to have a log cabin. It's extremely hard to make a living on St. Croix so most people engage in several projects in order to support themselves at home and their children in schools in the States. The leading lady of the island can be found waiting on customers in her husband's general store, whipping up to see progress on the family's new hotel and receiving the visiting dignitaries in between.

Tourist space is scarce during the season. The Hotel-on-the-Cay, which views the piled up pink, lemon and sky-blue buildings of Christiansted from its four-acre island in the harbour, can take care of about thirty. Newly built on the site of an old plantation, the Buccaneer has added to its sixteen rooms. In addition Christiansted and Frederiksted each have an old-fashioned boarding-house hotel with one long table for dining. There are also several pleasant guest houses. There is little nonsense about hot water on the island—except in a few inns or unless you can talk a maid into heating it on the stove. Although water is extremely scarce we have three varieties; Creque water, which takes its name from a former inhabitant and not a creek (this trickles down from the hills and is used by the cattle and for washing); rain water collected from roofs, used straight for tooth brushing, and boiled water for drinking.

Because of the uncertain rainfall, the erratic operation of essential plumbing and the falling level in cisterns are leading topics. They might as well be, because almost no news of the world's problems seeps in. St. Croix sometimes gets a paper in Spanish from San Juan and there is a four-page sheet published almost every month with such spot items as "Gift shops sell lovely merchandise made in Europe and South America at reasonable prices," and "After proper inquiry, you may see cricket games." Only powerful short wave radios can pick up anything besides Puerto Rican music. Nations fall without an inkling reaching us.

Though living is so tranquilly removed from life, dying is a very immediate problem on St. Croix since there are no embalmers or undertakers. The island's captain of industry, a hale middle-aged man, announced with pride one day that he was expecting his coffin on the next steamer —just thought it would be nice to be prepared as this is not a native specialty. The usual funeral is a procession which follows the deceased on his day of departure to the water front, whence he is carried, spray of bougainvillea and all, by a small boat beyond the harbour limits.

Frederiksted has, fortunately, an extremely good little hospital which helps to postpone such fatal days. Its experienced Negro doctors and nurses are up on all modern techniques in spite of a bowl and pitcher of still water for the scrubbing-up. Prices as posted in the receiving room are very appealing to customers of New York institutions. Consultations are from twenty-five to fifty cents; diagnosis of a contagious disease, one dollar; fracture cases one dollar and fifty cents; though a complete course of inoculations runs to three dollars. Lepers are taken care of in a pretty seaside colony on the outskirts of Christiansted, where they have a fine view of a hotel halted in construction by the sudden doubt of investors as to the reverse picture.

Crime, owing to geographical limitations and perhaps innate good will, is not too frequent. The one prisoner in Frederiksted's court-fortress-jail receives sightseers in the cool of the evening as he sits by his open door. His room, tastefully decorated with pin-up girls, is similar in equipment to many guest-house rooms, though a little larger. His catering is done by the hospital.

In its soft, leisurely way, St. Croix, along with its sister Virgins, St. Thomas and St. John, is becoming known as an agreeable place to get a divorce. One man came down to St. Croix for this purpose and was so enraptured by the general scene that he went to his lawyer. "Look here," he said, "I feel like a heel enjoying all this with my wife up North. This is just the kind of place she'd like.... Can't I have her down for a couple of weeks?" After certain reluctant arrangements on the lawyer's part the lady arrived with a perfect outfit for the tropics. She stayed through two moons and in the end the only

*(Continued on page 166)*





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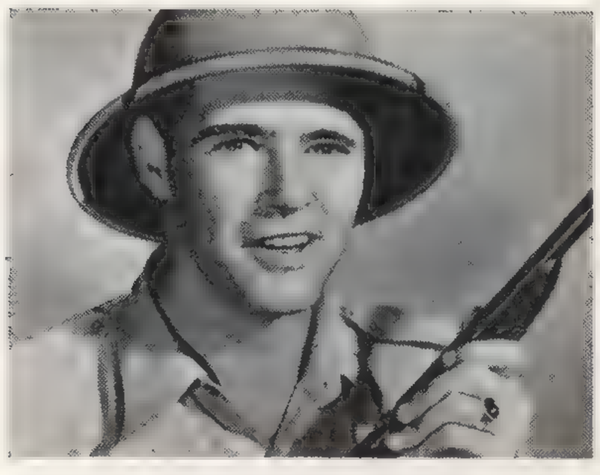



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## LIFE AT ST. CROIX

*(Continued from page 165)*

settlement was with the lawyer.

About the biggest problem that faces visitors to this tropical purchase of the United States, fondly referred to by local enthusiasts as "America's Isle of Capri in the Caribbean Sea," is the liquor situation. The familiar fat fifth of Benedictine costs $2.50 as opposed to $8.45 on your favourite New York dealer's list. Cointreau is also $2.50. Standard brands of Scotch range from $2.35 to $2.50 a bottle, and the lovely native rum, Government House and Cruzan, is seven something a case, instead of thirty-five to forty dollars on Lexington Avenue.

Much of the time which should be spent on St. Croix's sea-grape fringed beaches in a mental vacuum is devoted to mouth-watering worry about how to get these trophies home. Since each returning traveller is allowed to bring in 5 fifths duty free it doesn't take a new arrival long to trim his bureau top with a pretty quintet. Then comes the transportation question. Ships to St. Croix are few so most visitors come by sky, a method which enables you to leave Idlewild at the Pan American's interpretation of a nine P.M. departure and gets you in swimming by 11:30 the next morning. This schedule includes a change to the Caribbean Airlines in Puerto Rico and a stop at St. Thomas. The other half of the round trip still allows only 66 pounds of luggage—cartons and native baskets being counted in by the weighers, in spite of all wishful thinking.

As a bottle of Cointreau balances the scales at three and a half pounds, Scotch, rye, and rum at three—and since excess air baggage comes to 85c a pound from St. Croix, the triumph of a bargain is almost dissipated by the law of diminishing returns.

Shipping by boat freight is so slow, expensive and complicated by the thought of customs declarations and the fact that there is hardly a piece of string for wrapping on the island anyway, that visitors mostly exclude it as a solution. Some hopeful visitors, however, have tried stowing a couple of bottles in the beach bags they snuggle beside their seats in the planes. By dispensing with all idea of chic, lugging the bags through the numerous stops, changes, and inspections, with an innocent look and an aching arm, many little women seem strong enough to make the best of their purchase. The male angle is to drink up just before leaving.

Cocktail parties given by the small resident white population on St. Croix begin after seven and last until eleven if the hostess is to feel she has had a success. Once in a while a thoughtful bowl of black bean soup appears around 9:30, but mostly refreshment consists of canapés and a rather terrifying drink known as "Cruzan Morning." This is an iced-teaish looking mixture of rum, bitters and water poured from a large pitcher. Only the Cruzans (pronounced like illusions) are well next day.









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# SOUTH AMERICAN FOOD DISCOVERIES

BY ETHEL M. KEATING

With the true North American skepticism, we were beginning to tire of continually hearing "Wait until you get to Argentina! There you will find *food*"—and the teller would blow a kiss from his fingers. We bow to those remarks now. For dining in Buenos Aires is certainly far above anything we had had in the States, on our way below the equator, or in Brazil.

But before reaching Argentina, we spent a month in Montevideo, and at La Alhambra Hotel we were introduced to two South-of-Brazil favourites. Our waiter in La Alhambra Hotel's dining room was the only one who knew a few words of English. As we knew no Spanish, he proudly helped us with the menu. One day I pointed to *Parrillada Mixta Criolla* and said, "What's that?"

"Mixed grill with bools, Señora." And he rubbed his hand over his stomach.

We chose steak with lemon butter. But we learned presently that in Uruguay and Argentina *Parrillada Mixta Criolla* was a favourite dish and a savoury one. In restaurants a small copper broiler with live coals was placed on the table to keep hot the pieces of broiled intestine (nicely braided), a cut of tenderloin steak, a breast of chicken, blood sausage, and a rasher of bacon. Yes, that was the serving for one person!

But what we really learned to prize were *Panqueques Manzana* or *Banana* (apple or banana pancakes). They were ten inches in diameter, thin as the best French *crêpes*, loaded with fruit, and topped with caramelized sugar that carried a pleasing aroma of rum. At the Napoli Restaurant in Buenos Aires we watched a chef who did nothing but make *panqueques* on his wood-fired stove.

Argentine friends in Buenos Aires who invited us to their homes knew of my interest in foods and were always kind about serving things that were typical, or as they say, *Criolla*. At the home of the Marquis de Jaucourt in Belgrano, a suburb of Buenos Aires, we had Sunday tea in the lovely library lined with many first editions. Fresh strawberry tarts were served with our tea. The strawberries of Argentina are small but luscious, having a flavour much like that of our wild strawberries.

Josephine de Jaucourt also gave me a recipe for pork to be served on the cold buffet table. It is most unusual and delicious. It is boiled in beer. Then the outside is coated with sugar and browned with a braising iron.

Maria Susana Ivanissevich Machado said, "You can't leave Buenos Aires without having *Yemas Quemadas*, browned egg yolks. It's our most typical dessert." Served with marrons in rum or brandy sauce, it was delectable.

Angel Baldi, maestro of the Cordon Bleu Cooking School in Buenos Aires, showed me how to prepare *Salambo con Roquefort Crema*, which we have come to think of as the perfect ending to any dinner. It is a lush brioche filled with a whipped-up Roquefort cheese concoction.

The friends who told us as we travelled south "In Argentina you'll find *food*" were so right! Here are some of my recipe discoveries:

### Lemon Butter for Steak

3 tablespoonfuls butter
Dash of salt
Dash of cayenne pepper
½ tablespoonful lemon juice
1 teaspoonful finely chopped parsley

Cream the butter well. Add the salt, cayenne, and lemon juice. Beat vigorously. Fold in the parsley. Force through a pastry bag onto 8 slices of lemon. Or form into a roll 1 inch in diameter. Roll in wax paper. Chill. Cut into 8 slices and place on lemon slices. Serve on broiled tenderloin steak.

### Panqueque Manzana

*(Apple pancake)*

2 large apples
2 tablespoonfuls butter

Pare apples, core, slice very thin. Melt butter in a large skillet; add the apples. Cover and cook very slowly until tender. Occasionally toss—do not stir.

*Crêpe Batter*

3 eggs
¼ teaspoonful salt
2 tablespoonfuls rum or brandy
1 cupful flour
1 cupful milk
4 tablespoonfuls melted butter

Beat eggs well; add the salt and rum. Stir in the flour; slowly add the milk until the mixture is the consistency of thin cream. Add the melted butter. Let stand for ½ hour before baking.

Add 2 teaspoonfuls of butter to a hot skillet. Cover bottom of pan with a thin layer of apples; pour over enough batter to make a thin *crêpe*. Cook over a slow flame until brown. Toss—or if you haven't enough courage, turn with a spatula. When brown, cover top with a thick layer of granulated sugar. Turn again. Slowly pour 2 teaspoonfuls of rum down the sides of the skillet. Cook slowly until sugar is caramelized. Invert on a hot serving plate.

### Strawberry Tarts

*Tart shells*

1¾ cupfuls pastry flour
Grated rind of ½ lemon
1 teaspoonful baking powder
1 egg yolk
½ cupful butter
⅓ cupful sugar
3 to 4 tablespoonfuls milk

On a working surface make a crown of the flour, lemon rind, and baking powder. In the centre add the egg yolk, butter, sugar, and milk. Using the fingers, gradually incorporate the mixture in the centre of the crown into the flour mixture. Do not overwork. Chill. Roll out to ⅛-inch thickness; line tart shells. Prick with a fork. Bake until nicely browned in a preheated oven at 375° F.

When cold fill one-third full with cream; cover with large whole strawberries. Cover with glaze.

*Cream*

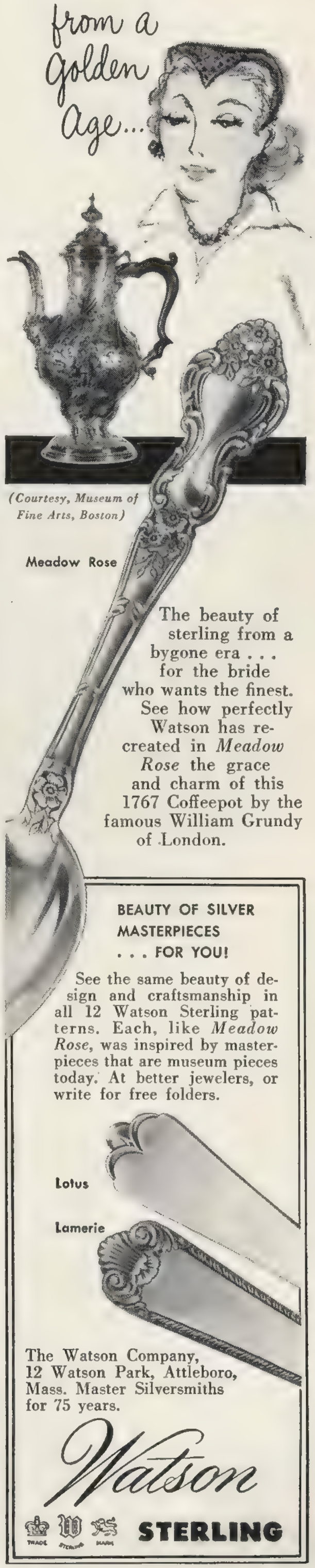
½ cupful sugar
5 tablespoonfuls flour
¼ teaspoonful salt
2 cupfuls milk
2 egg yolks
1 tablespoonful butter
½ teaspoonful vanilla

Combine the sugar, salt, and flour in the top of a double boiler. Add the milk slowly; cook until thickened over rapidly boiling water, stirring constantly. Cook 10 minutes longer, stirring occasionally. Pour the hot milk mixture over the slightly beaten egg yolks, stirring vigorously. Return to heat and cook 2 minutes longer. Add vanilla and butter. Cool.

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# VOGUE'S BUYING GUIDE

Vogue's Buying Guide tells you where you can buy the fashion merchandise advertised. Under each illustration is the page number where the merchandise is shown. To find where you can buy it, look up the stores listed in your state or city. The numbers opposite each store indicate the page numbers of the merchandise they carry. You will appreciate, of course, that it is impossible for a store to maintain a complete range of sizes and colors in stock at all times. Here are the stores selected by Vogue in shopping centers in every state. We'd like to list all stores, but space prevents. So if no store is given, write the advertiser to learn where his merchandise can be bought.



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# SOUTH AMERICAN FOOD DISCOVERIES

*(Continued from page 167)*

*Glaze*

1 cupful apricot or strawberry jam
2 to 3 tablespoonfuls sugar
2 tablespoonfuls water
2 tablespoonfuls Curaçao

Strain the jam. Add the sugar, water, and liqueur. Cook until the mixture spins a thread. Cool slightly.

**Cold Sliced Pork**

2½- to 3-pound boned pork loin
1 quart light beer
Freshly ground pepper
1 teaspoonful salt
1 *bouquet garni**
Sugar

Tie the boned pork loin so it will keep its shape. Place in pan with the beer, salt, pepper, and bouquet garni. Cook slowly until the pork is tender and the beer reduced—about 2½ hours. Remove from the liquid. Cool. Cover with sugar and brown with a braising iron. Refrigerate. Slice thin. Serve with currant jelly.

*For a *bouquet garni* assemble 2 cloves, a bay leaf, a sprig of thyme, and 4 branches of parsley. The cloves, thyme, and bay leaf are placed in the centre and the parsley wrapped around them and tied with a piece of kitchen string.

**Yemas Quemadas**

*(Browned egg yolks)*

4 cupfuls sugar
2 cupfuls water
2-inch piece of vanilla bean
8 egg yolks

Cook the sugar, water, and vanilla bean—preferably in a round-bottomed copper pan—until the syrup spins a heavy thread, or, using a candy thermometer, to 234° F. Remove the vanilla bean. Add the slightly beaten egg yolks; stir for a minute with a fork. Cook until the eggs are firm. Pour off all but about 2 tablespoonfuls of the syrup. Return pan to flame and cook until the sugar has caramelized and the yolks are nicely browned. Invert on a serving plate. Cut in pie-shaped wedges. Serve plain or with marrons that have been chopped and returned to their syrup with rum or brandy.

**Salambo con Roquefort Crema**

*(Brioche with Roquefort cream)*

1 cupful milk, scalded
⅔ cupful butter
2 teaspoonfuls salt
½ cupful sugar
4 eggs
2 cakes yeast
1 teaspoonful grated lemon rind
4 cupfuls flour

Scald the milk and pour over the butter, sugar, and salt. Stir until the butter is melted and the sugar and salt dissolved. Cool to lukewarm. Add the well-beaten eggs, crumbled yeast, and grated lemon rind. Add the flour and beat well—about 10 minutes. Place in buttered bowl; butter top of dough, cover, and refrigerate overnight. Pour into a 9-inch spring form; let rise until double in bulk. Brush with melted butter. Bake in a preheated oven at 375° F. for 25 or 30 minutes.

When cold, using a sharp knife, and starting at the edge of the brioche, cut out a cone-shaped piece. Fill with the roquefort cream and then, using a pastry tube, decorate the top with the remaining roquefort cream. Cut in wedge-shaped pieces.

*Roquefort cream*

¾ pound Roquefort cheese
¼ pound butter
½ teaspoonful salt
Dash of cayenne pepper
¾ cupful cream, whipped

Work the cheese and butter to a smooth, soft paste, holding an instant over the fire, if necessary. Add the salt and cayenne pepper. Whip the cream and gradually fold into the cheese mixture. Do not work too much after adding cream or it will separate.

# VENETIAN BALL

*(Continued from page 95)*

lights. (The firemen of Venice, dressed as Harlequins, formed pyramids, like those in the Tiepolo paintings, for the amusement of the guests inside the *palazzo* and those outside.) The gaiety became infectious, and the costumed guests and the people in the square all danced together.

For the arrival of the masqueraders, in gondolas and motorboats, the entire police of Venice gathered at the *palazzo*. For this night, the extraordinarily restored *palazzo*, with its famous frescoes, had its columned courtyard hung with pale blue and gold draperies, while apparently suspended from the sky was a ten-foot chandelier of pale flowers and laurel leaves. As at many of the European parties, groups entered together, forming impressive tableaux, those famous *entrées*. For this Venetian ball there were eighteen *entrées*, representing everything from giants to the Court of China; all made their way, through three of the fourteen drawing rooms, to the Tiepolo room where the guests bowed elaborately to the host, who was dressed in brilliant red silk with specially built-up shoes which shot him to a towering eight feet. They then bowed to Lady Diana Duff Cooper, in pale yellow and white as Cleopatra. (She stood near the Tiepolo fresco of Cleopatra and Mark Antony.)

The last entrance of all was that of Princess Georges Chavchavadze as Catherine the Great of Russia with her Court. Then everyone went to the courtyard to see the Cuevas Ballet, and then to dance themselves, watched by the *palazzo* staff, who wore the actual liveries of the men who served at the ball given by the Duchess of Richmond on the eve of the Battle of Waterloo.


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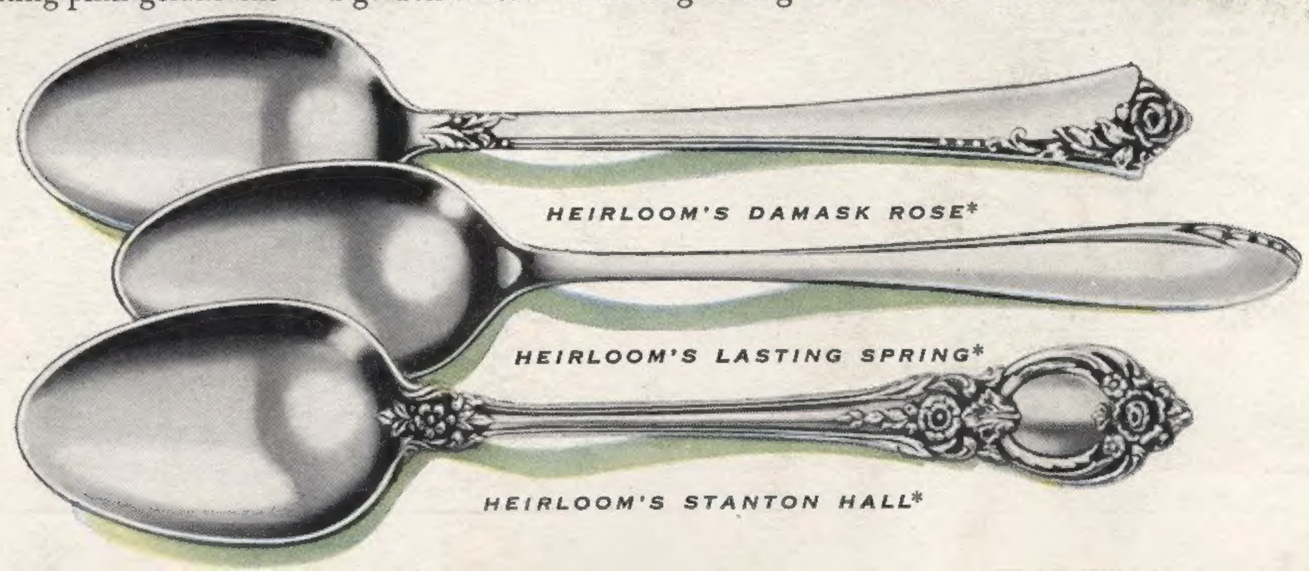
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